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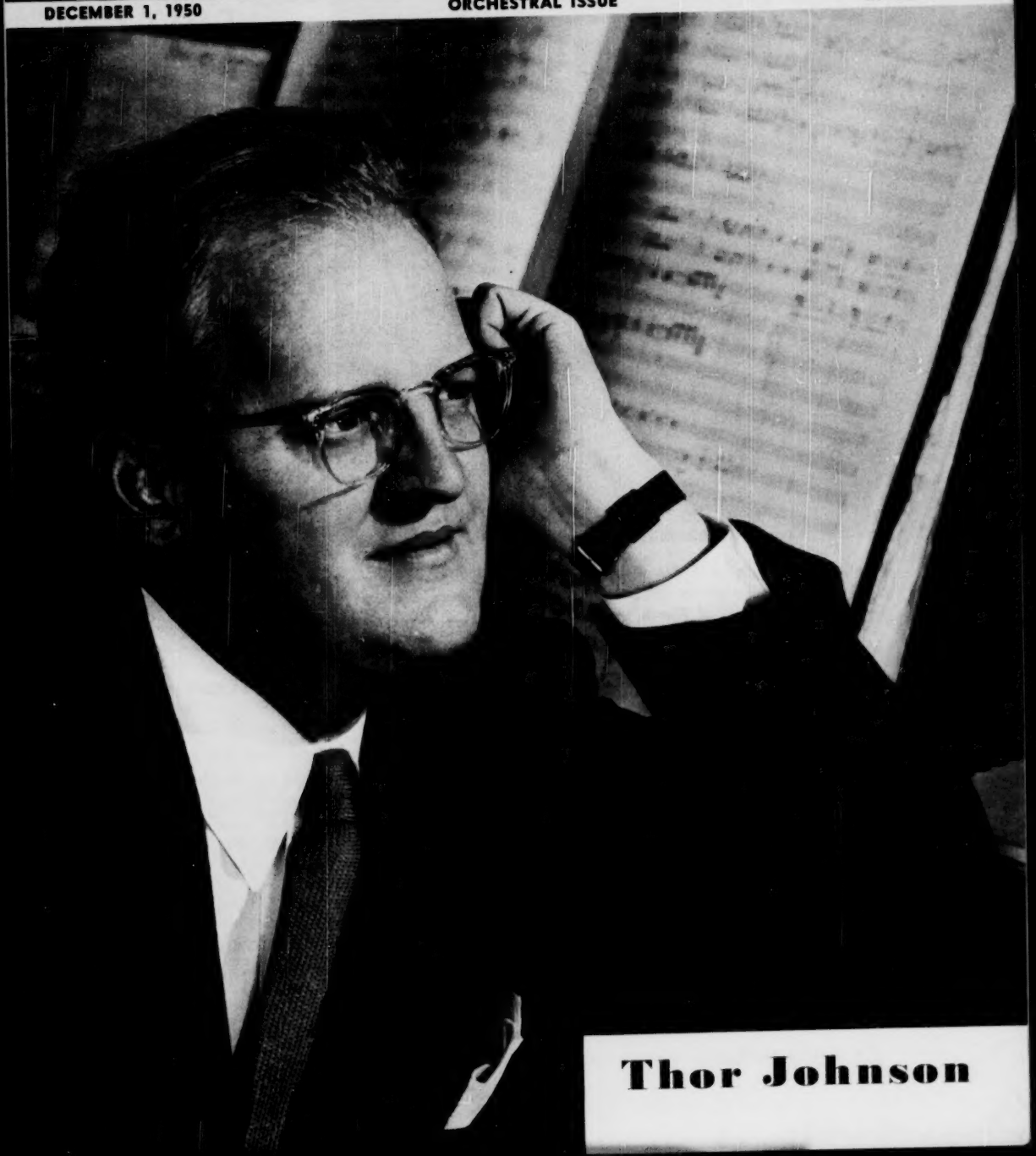

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23 Major Orchestras in U. S. Played 59 Native Works in 1949-50

The number of works by American-born composers performed by the "top" symphony orchestras of the United States, in 1949-50 amount to 59, but the number of major ensembles decreased to 23, according to the 11th annual survey made by the National Music Council.

Other facts established by this yearly tabulation are as follows:

"The survey for 1949-50 shows the smallest number of performed works by native Americans, 140, since 1941-42, a considerable drop from the peak of 175 in 1945-46. The percentage of native American works, 7.5%, is also the smallest ever recorded in these surveys, except for the season of 1940-41, when it dropped to 6.5%. The percentage for 1948-49 was 8.2%. The percentage of works by naturalized Americans, plus foreigners living in the U. S., was 5.4%, as against 6.6% for 1948-49. There were 120 compositions in this group. The total number of works by composers of all nations increased from 1798 to 1864. The names of American-born composers represented on these concert programs increased from fifty-five in 1948-49 to fifty-nine in 1949-50," the following being the composers heard:

Claude Almand, George Antheil, Samuel Barber, Lionel Barrymore, Robert Russell Bennett, Leonard Bernstein, S. Thomas Beversdorf, Franz Bornschein, Radie Britain, Francis Buebendorf, Hoagland Carmichael, John Alden Carpenter, Abram Chasins, Philip Greeley Clapp, Aaron Copland, Paul Creston, Eric Delamarter, Norman Dello Joio, David Diamond, Lehman Engel, Carl Eppert, Alvin Ettler, George Gershwin, Don Gillis, Morton Gould, Emil Greenwald, Charles Griffes, Howard Hanson, Roy Harris, John Heller, Alan Hovahness, Frederick Jacobi, Jack Kilpatrick, Edward MacDowell, Daniel Gregory Mason, Peter Mennin, Emerson Meyers, Harold Morris, Arne Oldberg, Vincent Persichetti, Walter Piston, Wallingford Riegger, Richard Rodgers, Carl Ruggles, William Schuman, Roger Sessions, Harold Shapero, Arthur Shepherd, Alan Shulman, Alexander Steinert, Halsey Stevens, Deems Taylor, Randall Thompson, Virgil Thomson, Burnet Tuthill, Robert Ward, Paul White, Thomas Carl Whitmer, James C. Williams.

This breakdown of figures is provided for compositions performed at the regular subscription concerts of the major symphony orchestras of the U. S., in their home cities during the season of 1949-50:

(These figures do not include repeated performances of a work by the same orchestra)

	Composers	*Foreign born*	*American born*	**Naturalized*	*Total*
Baltimore	82	5	5		92
Boston	77	7	5		89
Buffalo	36	1	3		40
Chicago	115	3	6		124
Cincinnati ...	78	8	8		94
Cleveland	69	10	5		84
Dallas	61	7	7		75
Denver	75	5	5		85
Houston	68	5	3		76
Indianapolis .	50	8	5		63
Kansas City .	31	1	0		32
Los Angeles .	57	5	7		69
Minneapolis ..	65	3	5		73
National (Washington)	91	9	9		109
New Orleans .	51	4	3		58
New York ...	142	16	10		168
Oklahoma ...	45	4	1		50
Philadelphia .	91	14	5		110
Pittsburgh ...	76	9	3		88
Rochester	43	2	4		49
St. Louis	70	5	11		86
San Antonio .	78	6	5		89
San Francisco	53	3	5		61

**or foreign-born and living in the United States*

New B. C. Philharmonic Cancels Concert Plans

VANCOUVER, B. C.—The B. C. Philharmonic Orchestra, a newly organized group here, which had scheduled eight concerts for this season, has canceled its plans due to inability to reach agreement with the Vancouver local of the Musicians Union. Jacques Singer, conductor of the orchestra, has returned to New York.

Directors of the society said the organization would remain in operation, that they would refund box office receipts (which had been very good in advance sales), and that, in regard to the union dispute, they had drawn up their budget in accordance with the price list of the union on the advice of their personnel manager and contractor.

Meanwhile, the city will have the regular season of the Vancouver Symphony, consisting of 20 concerts under guest conductors.

Koussevitzky to Direct Israel Festivals

TEL-AVIV.—Serge Koussevitzky is assuming responsibility for the artistic events to take place at the International Exposition in Jerusalem in 1952 and for a festival that will commemorate the 3000th anniversary of King David in that city in 1953. For the former event, he will invite conductors and soloists, ballets, operas and orchestras; for the King David Festival he will commission the composers Schoenberg, Stravinsky, Milhaud and Copland to write special music for Psalms and pageants. P. G.

ON THE COVER

Thor Johnson, distinguished American conductor of the Cincinnati Symphony Orchestra, has programmed this season a challenging array of classics and contemporary works. A feature is a four-week cycle reviewing representative scores composed in the first 25 years of this century. Other cultural groups will join in this series, which thus becomes something of a citywide festival. Included are compositions by Prokofieff, Falla, Honegger, Rachmaninoff, Strauss, Stravinsky, Sibelius, Hadley, Ravel, Debussy, Berg and Gershwin. There will be a complete performance of Schoenberg's Gurre-Lieder, by some 500 singers and 125 instrumentalists—the second U.S. hearing of this work in its entirety. Artur Rubinstein has been invited to appear with the orchestra in a concert inaugurating this special series on Jan. 27.

Through Mr. Johnson's vision and guidance the Cincinnati Symphony is fulfilling an important function in the community, and its musical services virtually envelop the entire populace. In addition to world-renowned artists heard in its programs, many fine local choral groups and soloists are invited to participate in some of the concerts each season. Adept programming of works for the youth of the city is another feature, as is Mr. Johnson's ability in presiding as "emcee" at these events. A report of the season's opening events appears on p. 28.

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Seventy-first Year
December 1, 1950

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FACING THE MUSIC

By Harold C. Schonberg

IN his day, Ignaz Moscheles (1794-1870) was a very important musician. One of Europe's top pianists of the pre-romantic school, one of the most prominent composers, and a conductor of no mean skill, he had worked with Beethoven, was one of Mendelssohn's closest friends, and was respected by everybody. Really respected. Liked and admired, too. Moscheles must have been a singularly sweet-tempered, level-headed man. Nobody had a bad word to say against him.

Sic transit. If Moscheles is remembered today, it is vaguely as the man who was one of Mendelssohn's piano teachers; and, a little more readily, as the pianist who did not understand and could not play Chopin. An old-timer with an especially retentive memory might remember the G minor Piano Concerto, which was still played around the turn of this century. All of his works——nearly two hundred—are completely out of today's repertoire.

BUT Moscheles wrote a book, also pretty well forgotten today, and probably the one product of his pen that deserves wider acquaintance than has been its lot. This book brings to life the Nineteenth Century up to 1870 as do few comparable sources. Moscheles knew everybody, and the book is full of anecdotes, reminiscences and happenings of the great and near-great that put them in better perspective than most of the later biographical studies.

The book is named *Recent Music and Musicians: As Described in the Diaries and correspondence of Ignaz Moscheles. Edited by his wife.* My edition, "adapted from the original German by A. D. Coleridge," was published by Henry Holt and Company in 1873. It is long out of print, and I don't know of any other edition in English translation.

Moscheles started his diary in 1814. In those early days he writes much of Cramer, Ries, Clementi and Weber. His accounts of visits with Beethoven, of course, are source material of the utmost importance. In 1824 he ran across the fifteen-year old Mendelssohn and his cultured family; was struck speechless by the boy's phenomenal musical gifts, and began giving him master lessons. From that point on, the book is saturated with Mendelssohniana. They remained inseparable friends until the younger man's death.

A thoroughly mature and reflective musician, Moscheles was one of the few not bowled over by Paganini when that combination of charlatan and genius started to blaze his trail across Europe. True, the first few hearings were exciting, but (writes Moscheles) "after hearing him frequently, all this is changed; in every one of his compositions I discover the same effects, which betrays a poverty of invention. I also find both his style and manner of playing monotonous. His concertos are beautiful, and have even their grand moments, but they remind me of a brilliant fireworks on a summer's eve, one flash succeeding the other—effective, admirable, but always the same."

For other famous instrumentalists he had more respect. The great Thalberg, rival of Liszt, who had studied with Moscheles in 1826, returned to the concert stage ten years later, and Moscheles was struck with his amazing fluency, adding: "He himself remains immovably calm. His whole bearing, as he sits at the piano, is soldier-like; his lips are tightly compressed, and his coat buttoned closely. He told me he acquired this attitude of self-control by smoking a Turkish pipe while practicing his pianoforte exercises; the length of the tube was so calculated as to keep him erect and motionless." Moscheles reports this in dead seriousness. Was Thalberg pulling his teacher's leg?

Liszt, Chopin, Schumann and Henselt make their appearances. Moscheles and Chopin became intimates, and liked to play four-hand music together. This despite the fact that Chopin must have known Moscheles' distrust of his music. Berlioz wanders through the book, and Moscheles made no pretense of understanding him and his compositions. Too complicated, too formless for the old conservative.

There is a malicious story about Alexander Dreyschock, one of the contemporary knights of the keyboard. When Moscheles first heard him, he was taken with the young virtuoso's fingers. Then he had him at his house, where Moscheles made an interesting discovery. "Alas! his playing is restricted to twelve pieces, which he has toiled at incessantly. He has no style, and he cannot read music, as our little girl discovered. You shall hear the story: he was trying over with me some scale pieces and played the pupil's part, but he was so often at fault with the time that Clara ran up to her mama, calling out (luckily in English, which Mr. Dreyschock probably did not understand), 'Mama, hasn't Mr. D. learned the scales?'" Dreyschock went on to become a prominent pianist.

VIOLINISTS are analyzed—Spohr, Sivori, the young Joachim, Ernst. Singers—Jenny Lind, Malibran, Viardot. Liszt makes constant appearances. One of the howling episodes of the book relates Liszt's discomfiture in England, at a banquet after a Beethoven festival. Seems that Liszt got up to make a toast. "Here all nations are met to pay honor to B-ethoven. May they live and prosper, the Dutch, the English and the Viennese who have made a pilgrimage hither!" Up jumps an outraged representative from Paris, who screams "You have forgotten the French!" Pandemonium ensues. "At last," writes Moscheles, "Liszt makes himself heard, but in trying to exculpate himself seems to get entangled deeper into a labyrinth of words, seeking to convince the hearers that he has lived fifteen years among Frenchmen and would not unintentionally speak slightingly of them. The contending parties, however, become more uproarious, many leave their seats, the din becomes deafening, and the ladies pale with fright. The fête is interrupted for a full hour." It seems to have been a real knock-down-and-drag-out affair. The French and English journalists got into the spirit of things. Some Frenchmen ganged up on Liszt, reproaching him "in the most shameful way." After a while Moscheles, his ears splitting, fairly fled, leaving an irremediable gap in history. One would give much to know if Liszt were able to wiggle out of his predicament; and whether he ever restored diplomatic relations with M. Chelard, the excitable Frenchman who set things off with his scream of *"Vous avez oubliée les Français!"*

IGNAZ MOSCHELES

MOSCHELES hears Wagner—*Tannhäuser* and *Lohengrin*. The operas bother him. He admits that the composer has genius, but there are "too many recitatives, too much that is fragmentary, in fact monotonous—the result of shapelessness." Some years later Moscheles, after hearing *Die Meistersinger*, revised his opinion somewhat. Verdi comes into the picture, too, with *Nabucco* and *Luisa Miller*. The latter, Moscheles decided, "has no overture, only some hackneyed ideas, screaming noise, and here and there one or two good vocal effects, which barely sufficed to keep me awake." This was in 1853, the year that Moscheles first heard Brahms. Here too there are reservations. "I find him, like Schumann, often piquant but occasionally too labored." Then Anton Rubinstein makes his sensational appearance; and Moscheles, looking at his features and "short, irrepressible hair," is reminded of Beethoven. They become great friends.

Rossini was another who was close to Moscheles. Many an evening the two old cronies spent together, talking over the bygone days, with Rossini complaining about the new crop of singers. "I don't want to hear any more of them," he would declaim. "They scream! All that I want is a resonant, full-toned, not a screeching voice!" Does this sound reminiscent? Mozart, quite a few years before, had also complained that the age of singing was dead; and the same complaint was not unknown in the period from 1900-20, just as well as today.

The world was passing Moscheles by, in his later years, and he knew it. "The influx of pianists is as large as ever," he wistfully wrote. "I confess I am amazed when such birds of passage come pecking sentimentally at my Erard, or boldly smashing a chord or two. They show no curiosity to hear how I would treat the poor thing. In fact, to them I am simply dead. They do not see that music is still to me as my own life-blood, and while they are burying me, I am quietly feeding on the toccatas and fugues of old Bach. . . . We lesser lights are to be buried under the ruins of the tottering temples [Haydn, Mozart, Beethoven], and I for my part consider myself honored by such sepulture. Who knows if we shall not some day or other be dug up like Herculaneum or Pompeii?"

That day has not yet come; but, as Moscheles says, who knows? In the meantime, we have his book.

Maintaining the Modern Symphony Orchestra

DRAMATIZING APPEAL TO THE PUBLIC . . . During one of the Oklahoma City Symphony fund campaigns, an eight-story sign on a downtown building, advertising that the "Symphony Needs YOU," was donated to the Orchestra.

THE problems of maintaining symphony orchestras seem to increase year by year. There is a rising cost of operation in many fields —notably in the increased salaries guaranteed to union players.

With added costs of maintenance, personnel, and the like, the boards of symphony orchestras are today like chaff ground between the upper millstone of taxation and the lower one of rising costs. A plea for relief from the 20 per cent admissions tax has been voiced, at one time or another, by many of the leading symphonic managers of the country. When the proposed tax measure came up before Congress, last February, lengthy hearings were held by the House Ways and Means Committee. Floyd G. Blair, then treasurer and now president of the New York Philharmonic-Symphony Society, cited to this committee the difficulties encountered by his organization in obtaining enough private donations to meet the orchestra's needs. He stated that the Society, even while keeping its ticket prices at the present level, could count on an additional $110,000 annual income if no tax had to be paid.

It was hoped that Congress would scale this tax down to 10 per cent for the present season, or even abolish the levy, but the Korean War put an end to that for the time being.

Appealing to Audiences

The extent of symphonic development in the U. S. is indicated by the fact that the American Symphony Orchestra League, which held a three-day convention in Wichita, Kan., last June, has more than 200 smaller orchestras among its members. The organizations pool their knowledge and experience. When an ensemble finds the going difficult, it may call upon a representative of the SOL to visit the town, analyze the trouble and make suggestions for overcoming it.

Since the cause of orchestral audience-appeal needs constant bolstering, it is vital to see that the price of tickets shall not be so high as to rebuff prospective patrons. Now, since America is entering another period of intensive armament and other production, the industrial cities will be more prosperous, and the small wage-earner will be able —if he chooses—to spend some of his boosted salary in attending concerts.

Boston Symphony Finds Public Responsive

This year the Boston Symphony Orchestra—following the failure of Congress to pass a measure abolishing the 20 per cent admissions tax—requested its subscribers to add 20 per cent to their remittances. This campaign brought good results. A statement recently issued by the president of the board of trustees of this orchestra, related that, apart from the tax situation, expenditures in the form of salary increases and pension for players have increased from $543,000 to $690,000; and net costs for the orchestra's properties have advanced by $40,000. City real estate tax alone increasing by $10,000. There was also a drop in royalty revenue, now some $50,000 below its previous high point, and the income from broadcasting will be only about one-sixth of what it was at one time. Gifts of $170,000 will be needed to erase the deficit of this season alone. Happily the orchestra has a very loyal sponsoring group known as the Friends of the Boston Symphony Orchestra, and has enjoyed the beneficence of many wealthy donors in the past.

Keeping Product "at Par"

Concerning the financial problem, George E. Judd, manager of the Boston Symphony, said recently: "I realize that the popular approach to our problem is to appeal for subsidy, and no manager in his senses would oppose real help from such sources. On the other hand, I am strongly of the opinion that municipal subsidy is not near at hand in the larger cities—certainly not in any sufficient amount to meet our operating deficits. What we do need—and to which we are unquestionably entitled —is complete tax relief.

"In the process of appealing to the public and supplying music-lovers with the fullest information, it is important not to lose sight of the still greater obligation—namely, to concentrate our best efforts on the product. It is not enough to explain our problems. In the long run we must win or lose on the quality of the concerts themselves," he concludes. This is a goal all symphonic organizations might well keep in mind.

Touring Costs Have Risen

The Philadelphia Orchestra is another of the "Big Three" in the U. S., operating on a budget of about a million dollars annually. Concerning its methods of "making ends meet," Harl McDonald, manager of the orchestra, says: "To the best of my knowledge, no orchestra is able to meet operating costs from sales of tickets alone, and this has been especially true in recent years, when the major orchestras have relied on engagements in outside cities for a part of ticket revenue. Cost of transportation and living allowances for orchestra members dissipates a sizable amount of revenues thus obtainable.

"In spite of these problems, we have been reasonably fortunate, due to extra sources of revenue, including income from our substantial Endowment Fund, now far from adequate because it must be very conservatively invested and interest rates are meagre compared with those of earlier days. An endowment capital of approximately a million and three-quarter dollars today earns about $60,000 a year. . . .

Royalties Are a Help

"A few major orchestras enjoy annual incomes from record royalties and broadcasting, and the Philadelphia Orchestra is fortunate to be of this group. As a consequence for nine years we did not have to appeal to the public for sustaining funds, but with rising costs of operations and a policy of maintaining ticket prices within the reach of all, we have found it necessary to ask the community for support. Our appeal for sustaining funds each season will be based on the amount of anticipated deficit above the income from all sources, including Endowment Fund. For 1950-51 our campaign will ask gifts of $99,000, which we trust will cover current operating deficit and erase a small accumulated deficit from past seasons."

Inroads of Taxes and TV Deplored

Arthur J. Gaines, manager of the Minneapolis Symphony Orchestra, sees hope in the future despite some present adverse effects of taxation and the infant television boom. He writes:

"The Collector of Internal Revenue for this district recently published a statement showing that admission taxes collected during the month of October were 20% less than the corresponding month last year. This reflects a situa-

(Continued on next page)

ECONOMICS of the ORCHESTRAS

(Continued from preceding page)

tion that applies to concerts as well as all other types of entertainment, theatrical, motion pictures, and athletic events.

"Concert attendance during the first four weeks of our season is 18% less than last year. If this trend continues throughout the season, the estimated income upon which our seasonal budget was based will be so depleted that we shall be faced with an operating deficit of $215,000. This will necessitate the raising of an additional $50,000 in contributions. The people of this community have never failed to respond generously to the orchestra's needs, and we are confident that they will not let us down in this instance.

"The Minneapolis Symphony has never had any state city or governmental grants or subsidies. For 1949-50 a maintenance fund of $186,500 was contributed by 1,668 individuals, business firms and corporations. Pledges in hand for the present season total $165,000.

"The Korean War, general world conditions, plus increasing taxes and living costs are all factors affecting concert attendance, and many attribute the present slump in the entertainment field here to the recent extension of network television to our community. As we all know, the phonograph and the radio were instrumental in developing more music lovers and greatly expanding the audiences for concerts. I am sure television will soon find its rightful place in modern life and will eventually serve as a stimulus to 'live' entertainment.

"Orchestral music has become an essential part of our national life. A nation that can raise untold billions for military purposes cannot afford to allow one of its most sublime forms of art to perish."

The methods of appealing to a wider audience vary greatly—and include such phenomena as the appearance of the New York Philharmonic-Symphony for two weeks recently at the Roxy Theatre; and the plan of the Cincinnati Symphony to give three popular concerts at Music Hall this season, called Sunday Serenades, in which "community sings" and featuring of music from Broadway musicals will be included. There are also the summer "pops" and outdoor arena series, which have gained considerable support throughout the country. A drive-in concert series, on the model of the *al fresco* movie shows, recently had a good reception in Austin, Texas.

Pleasing the "Younger Element"

The development of concerts for young people—in which the United States took a pioneer course four decades ago—has in the last ten years become one of the most potent movements in Europe and Canada as well. In its creation of interest and standards of taste among the younger generation, it is providing for an audience in the future. One of the problems is to interest this segment of the public, so keen in its response.

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, finds the receptivity of the American youth audience one of the most promising portents for the future. He writes:

"Judging from the number of newly created orchestras, from the ever-growing audiences we play to, from the interest in good music we find among young people, nobody can deny that this country is highly music-minded. But any symphony organization which is not richly endowed cannot exist without financial help. What is happening here is also taking place in Europe, and not only with symphony but also with each opera company, every theatre whose repertoire is of the best—in short, with every cultural organization.

"In most European countries support comes from the Government, often also from municipalities. It seems unthinkable that any important city could exist without an opera, an orchestra, a public library and an art museum.

"In this country financial support comes from individuals. We all know the many reasons why 'angels' are getting scarce. Year after year, symphony organizations face a financial problem which has to be solved, thanks to the miraculous good will of those who work on the Maintenance Fund and thanks to the generosity of music lovers.

"But our financial problems are getting more and more difficult to solve, and the only true solution is Federal and Municipal support. Such support would not amount to a great deal of money. Here in St. Louis, besides two series of young people's concerts given in our Auditorium, we play a series for high schools, this one sponsored by the Board of Education. I can only wish that those who are not sensitive to symphonic music could see the response of our young audiences. We would not have to use large, impressive words to convince them that our youth of today can attend a symphonic concert with as much expectation and enthusiasm as a good football game!

"If we were saved from financial worries, we could give many concerts at reduced prices, enlarge our audiences and help more and more people realize that good music is an important necessity, whereas so many still think of it as a luxury."

History of Subsidies

While the difficulties mount annually in meeting the budget, there has been a certain increase in endowments of orchestras by various states and municipalities. According to a summary by Helen M. Thompson, secretary-treasurer of the American Symphony Orchestra League, there are at least a dozen ensembles now receiving substantial assistance from the taxpayers. The State of Iowa passed a Symphony Tax Law, under which cities up to a certain size may levy a tax to the maximum of ¼ mill on property for supporting their symphony orchestras. In 1950-1 the Sioux City Symphony, under Leo Kucinski (a leading proponent of the measure) will receive between $11,000 and $12,000 from this source.

Other official subsidies include that of the Baltimore Symphony, receiving $60,500 from the city (one of the earliest to maintain a Municipal Department of Music); Los Angeles Philharmonic, $90,000 from the city and county; Philadelphia Orchestra, $50,000 from the city (in return for which a series of free concerts is given annually); Indianapolis Symphony, $50,000 from the city; Buffalo Symphony, $17,000 from the municipality; Atlanta Symphony, $3,000 from the city, $2,500 apiece from the City and the County Boards of Education; New Orleans Symphony, $16,000 from the city, $7,500 from the Board of Education; St. Louis Symphony, $5,000 from the municipality for children's concerts, and Auditorium rentals at half of normal rate; Tampa Symphony, $1,500 from the City Recreation Department, and $700 from the County funds. In addition, the Kansas City Symphony had its auditorium rentals cancelled, and the Denver Symphony receives the use of its hall at 50 per cent of the usual rate. In return for aid, some city or county governing bodies are privileged to appoint a certain number of members to the orchestra's executive board.

Other Types of Aid

There are some types of aid from the city and State which do not consist of cash funds, but are important nevertheless. These are listed by Mrs. Thompson, and include use of facilities, equipment and personnel provided by the Municipal and State authorities, and in some instances by universities, colleges, public schools and other institutions. These services range from providing the conductor or players, to loan of instruments, facilities of music libraries, concert hall and rehearsal space, printing, personnel for promotion and other purposes. Among those of the smaller ensembles enjoying such aid are the Symphony Orchestras in Springfield, Mo.; Tucson, Ariz.; Pocatello, Ida.; Arkansas Valley, Colo.; Kearney, Nebr.; Wichita, Kan.; Independence and Cape Girardeau, Mo., among others.

Where Ingenuity Enters

Where the official subsidy ends, committee ingenuity begins.

Various novel methods have been developed to cut costs. For example, successful efforts have been made to find employment in industry for symphonic players in smaller cities, and thus to avoid paying them full-time music salaries according to the union scales.

Whereas a full-time professional orchestra might cost $125,000 or more for players alone, the "industrial employment plan" was devised to obviate this. The orchestra forms a committee representing various industries and smaller retail units, and then calls a meeting to discuss the needs of the orchestra in placing players in jobs. Later, musicians throughout the country are advised of the openings available through the music union publication and trade papers of the various businesses represented. Finally, from the applications received, selection of the proper players to suit both the musical and the industrial requirements must be made. Not a small task, but it has been followed by such organizations as the Charleston, S. C., the Erie, Pa., Symphony Orchestras and others with success.

Community Participation

Commenting on Pacific Coast audiences in their relation to the support of symphonic music, Howard K. Skinner, manager of the San Francisco Symphony, says:

"San Francisco is a very musical-minded city, and therefore the problems of our orchestra are met by various groups of citizens who undertake their respective responsibilities and ably fulfill them. The field of our activities is very broad, and only a detailed analysis could cover the whole aspect of our work. Emphasis should be laid upon community participation from college age on to the older experienced groups.

PHILADELPHIA ORCHESTRA MEN REHEARSING. Marcel Tabateau, first oboist, is in the foreground.

We are very proud of San Francisco's whole attitude toward her orchestra."

In addition to the regular subscription concerts, a special Municipal Concert series is given by the orchestra in return for the city's support. Recently a series of Classical Interludes, listing music of the Mozart and Haydn era, in intimate surroundings, was founded by the orchestra. There are, too, the annual Youth Concerts, with commentary, and a college series has been successfully given.

Advertising Campaign Launched

Seattle's Symphony last season—after a period of struggle—was placed on a more satisfactory public support basis by means of a campaign launched by the Advertising and Sales Club, backed by other prominent local groups. Blocks of seats were sold at lower costs by a committee. A slogan that "Music Is for Everybody" was blazoned forth on billboards, by means of large cards in store windows, and in space contributed by the newspapers. The immediate result of this intensive drive was an audience of 6,000 for a performance of Beethoven's Ninth Symphony, and some 2,000 turned away, in spite of a heavy snowstorm.

The Oklahoma Symphony dramatized an orchestral campaign by having a large sign on the side of a skyscraper in the downtown district urging citizens to support the ensemble.

Carrying Music throughout States

One of the more ambitious symphonic groups—which annually travels some 7,000 miles—is the North Carolina Symphony Orchestra, which receives $4,000 a year from the State. It visits many communities of North Carolina, Tennessee and Georgia, under the conductorship of Dr. Benjamin Swalin. This takes place during about four months of every year. Its fifth season in 1950 included 150 concerts, of which 67 were free programs for children.

The Utah Symphony, which has an annual budget of $138,000, was formerly supported in part by the State, but later this appropriation was discontinued. At the present time, it is deriving $20,000 from 13 broadcasts for which the Kennecott Copper Corporation is paying the bills.

Free Concert for City

The Knoxville, Tenn., Symphony showed its gratitude for municipal support by giving the season's first concert free to the whole city.

The Portland, Ore., Symphony's manager, Phil Hart, recently suggested that this country adopt the system of the British Arts Council, which has done a great work in sponsoring musical groups in England, and offers remission of taxes for orchestras as part of its broad program to encourage the arts.

Women's Committees of various symphonic organizations have given a great deal of time and ingenuity to raising funds. For example, A Symphony Fair was held by the distaff committee of the Waukesha, Wis., Symphony, and the Ft. Wayne, Ind., Philharmonic has had success with an Easter Bazaar. Gifts raffled off include "surprise" novelties from artists who have appeared with the orchestra.

New Ways to Meet Budgets

"The day has passed when a single individual, or a small group of music-minded philanthropists, can maintain any great musical institution," says Howard Harrington, manager of the Indianapolis Symphony. "New ways must be found to meet today's problems. Here in Indianapolis, we have found several approaches that are helping us to carry on.

"1. The City Government, being aware of the importance of the Indianapolis Symphony to the city, has granted a sum of $50,000 to the Maintenance Fund of the orchestra each year for the past six years.

"2. Last season, in an attempt to find the musical preference of our audience, we conducted the first major audience survey of any musical audience in America. The results were used by our conductor as a guide to planning his programs.

"3. We have developed in the past few years a series of private concerts sponsored by our leading industrial plants, stores, colleges, etc. Under this plan the entire house is sold to the sponsoring organization and no tickets are available for the use of the general public. Through these concerts we have been able to reach many who have never heard any orchestral program, and find much to their surprise, that they thoroughly enjoyed the experience.

"4. Through the concerts which we play for school children at 25c admission, we are reaching our real audience of the future. Also we find that a certain amount of the enthusiasm created in the young people is bound to rub off on the parents.

"I do not feel that we should be discouraged. The problem of maintaining our great musical institutions has never been easy, but if we continue to stress the enjoyment value that is to be found in the world of great music, rather than to rely on the cultural qualities that we know are there, I think our dividends will begin to mount."

Making Schools an Adjunct

That there are special problems in maintaining the orchestra's appeal to the public in smaller cities is noted by Alan Watrous, manager of the Wichita Symphony:

"Since an orchestra like the Wichita Symphony, in a city of 200,000, must operate on a slender budget, most of its problems arise from the necessity for the ultimate in dollar-stretching.

"Basic, and closely related, are the problems of obtaining adequate personnel, promoting public interest, and raising the funds required. . . .

"The Wichita Symphony, by gaining the confidence of school administrators in this area, has been able to place in the school systems outstanding music instructors who are also players in the orchestra. At the present time about half the personnel is employed in the educational field. It is also developing some of the country's finest music departments in the local universities and public school system. Among our favorite statistics are those which show that over 2,000 children are now studying instrumental music in the public schools, whereas some four years ago hardly enough players could be scraped together to form a single orchestra.

University Music Benefitted

"In the last four years, the school of music of the University of Wichita has shown a marked growth in enrollment and quality of training and has produced an outstanding 90 piece symphony orchestra. Needless to say, these results have earned valuable support for the symphony from educators and parents. With the symphony serving as the hub of local musical activity in cooperation with school supervisors, we feel that an era of great orchestral progress is dawning here.

"This development, first, will provide future personnel for the orchestra. The trend became evident this year when fourteen members of the Wichita Youth Symphony took their places in the adult symphony. Second, it is building an enormous potential audience of music lovers. Third, it forms the cornerstone of a public relations program designed to assure continuing financial support by demonstrating that the symphony is a good community investment.

"In order to survive, a symphony in a

(*Continued on next page*)

Attracting Audiences Is Managerial Problem

(*Continued from preceding page*)

city the size of Wichita must appeal to a larger percentage of the population than a metropolitan orchestra requires," Mr. Watrous continued. "It is important that its organization, objectives, and activities can be widely understood and approved in order to attract an ample audience, as well as to build a solid financial foundation. A huge body of supporters making annual contributions of moderate size will assure a healthy growth and a long life for this type of orchestra.

"Our work with young people, through the schools, the two Wichita Youth Symphonies, and other integrated youth activities, is the key to the solution of the organization's financing problem. It has often been the shortest route to a skeptical businessman's checkbook, too.

Women Operate Ticket Exchange

"Another asset in public relations is our Women's Association of over 600 members, one of the most active in the United States. It has been instrumental in creating a firm bond of friendship between the orchestra and the public through its activities in co-ordinating school art and concert programs, radio broadcasts, heading the season ticket drive, entertaining at symphony functions, assisting the finance drive, publishing a monthly newsletter, furnishing scholarships for worthy college music students, and operating a ticket exchange service for symphony concerts. Its unique money-raising affairs have acquired fame while enriching the symphony coffers.

"To be successful a symphony organization, in a city of less than half a million population, must be an integral part of community life. The goal is to make each individual aware of his interest in the orchestra and his responsibility for its success."

A Conductor's Cares

There are at least three non-musical worries that plague the average batonist, Reginald Stewart, conductor of the Baltimore Symphony Orchestra, says:

"Perhaps the problem which arouses the greatest anxiety in the conductor is that of obtaining pre- and post-seasonal employment for his musicians. Upon such employment may well depend his ability to attract and hold good players. What has the fine orchestral player to look forward to after his many years of study and experience? A position in a major orchestra—but what is this? With the exception of three or four cities the employment prospects are at the most a total of 28 weeks—7 months in which a man earns a living wage. During the other five, he must eke out an existence by picking up what he can here and there. While it is true that some musicians manage to supplement their orchestral income with teaching, the majority have not the opportunity to do so. Radio, which once was a most lucrative field for them, yields now meagre opportunity. The disbandment of the CBS Orchestra and the allocation of the few remaining good programs to the 'graveyard' hours of the night, are a significant indication of the downward trend.

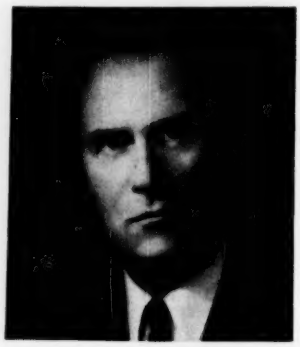
String Players Often Scarce

"Another problem which haunts every

HOWARD HARRINGTON tells Indianapolis Symphony's "Four Selling Points."

conductor is the dearth of good string players. I trace the beginning of this dilemma back to the dramatic advent of the sound film. Until that time every theatre employed at least a small orchestra with some string players. Suddenly, these orchestras were no longer required, and thousands of instrumentalists were out of work. Had it not been for the rapid growth of new symphony orchestras about the same time, the event might well have proved a fatal blow to music in this country. As it was, the damage was enormous—many string players, embittered by their own unfortunate experience, were determined that their children would not follow in their footsteps and went to great pains to guide the music-loving youngsters in any direction *save* that of strings. The present effect of this miniature revolution is that we now have a nation of woodwind and brass players and a pitiful minority of string players.

"One of the other factors responsible for this condition is the overemphasis in the public schools on the band and the underemphasis on the orchestra. The average instrumental teacher also is not qualified to promote a sound teaching program for orchestral instruments. There is a great scarcity of string teachers adequately prepared for class instruction. Instrumental teachers sent out by teacher-training institutions do not seem to realize the place which strings



HOWARD K. SKINNER finds San Francisco Symphony audiences loyal.

and the orchestra should occupy in our national musical culture. Far too often they are called upon to teach all the band and orchestra instruments, as well as to direct both organizations. Good string groups, naturally, cannot be developed under such conditions.

"Nurturing Audience Appreciation"

"The third problem is that of developing and nurturing audience appreciation. The symphony orchestra in our own country can be of tremendous help in developing the composer and of educating audiences' understanding of contemporary compositions, both national and international. Yet American audiences do not take easily to new music even when it is of their own country. Most conductors feel the responsibility to the young composer and play their part in developing native, creative talent even when strong opposition is met. Last year the percentage of works, by American-born and naturalized composers, performed by American symphony orchestras was 15 per cent out of the total works played. Although this may seem to the composer exasperatingly low, he has to realize that the bulk of symphonic programs must consist of the classics, which are still a new field to great numbers of the audience every time they are played. Most conductors, were they to choose for their own delight, would select programs heavily weighted towards new music, but a conductor must always remember that his tastes, after a life-time of study, are not at all those of the audience, and he must resist temptation to satisfy his own pleasure at the expense of those around him. . . .

"Most people, however, are innately musical and will respond to it, if it is presented to them at a level which they can understand.

"After all, music was written not for musicians only but for the masses to enjoy, and conductors feel a sense of responsibility to the public generally to see that their rich heritage is made available to them. The privilege of performing inspiring music to an appreciative audience is reward enough to a conductor, and his problems seem not to exist when he mounts the podium and becomes a part of 'the concord of sweet sounds'."

N. E. Orchestra League Formed

SPRINGFIELD, MASS.—The New England Orchestra League, a cooperative movement on the part of 18 New England symphonies, was organized here in October with the purpose of promoting symphony music in this region by joint effort and pooled knowledge. The new league plans to set up a library of music; provide more opportunities for young musicians in this area; facilitate musician exchanges; promote ticket sales and state appropriations for public school concerts; and exchange ideas for raising money. Officers are: regional chairman, Alexander Leslie, conductor, Springfield Symphony; vice-chairman, Moshe Paranov, co-conductor, Hartford Symphony; secretary, Victor Norman, conductor, New London Symphony; treasurer, Kalman Novak, associate conductor, Civic Symphony of Boston; members of the executive board, George Heck, co-conductor, Hartford Symphony; Daggett Lee, manager, New Haven Symphony; Francis Madeira, conductor, Rhode Island Symphony and representative of the American Symphony Orchestra League.

London's Orchestral History Highlighted by Beecham Tour

By Arthur Notcutt

LONDON.—Great changes have taken place in the orchestral life of London since the early days of the century. Orchestral music was then largely sponsored by the Queen's Hall Orchestra under Sir Henry Wood. He gave a series of Saturday afternoon concerts, for which eminent soloists were invariably engaged, and Sunday afternoon programs at Queen's Hall.

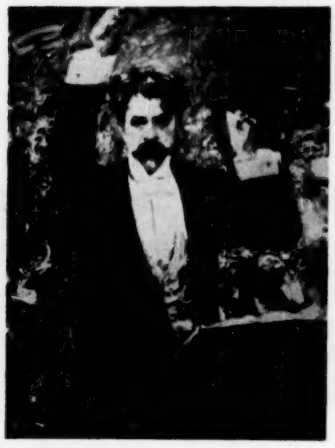
There were also the Promenade Concerts under the same conductor, for several weeks in the summer, ranging from classics to modern novelties. There are many in London today, including this writer, who can testify to invaluable experience gained through regular attendance in their youth at this unique series. The present young generation are definitely following this example; their great fault at present is over-enthusiasm and lack of critical judgment.

"Deputy" Trouble Arises

In 1903-4 season a crisis arose in this Orchestra's affairs. The fees paid to the players on a contract basis were not high and at certain times of the year—especially during the annual festivals—there was always a demand for the best players. They accepted these engagements and sent deputies to their own orchestra. Wood sought to put an end to this practice by issuing an edict that, except under special conditions such as illness or solo work, substitutes would not be allowed.

This resulted in resignations by many of the finest executants, who with the cooperation of other players decided to form a self-supporting new orchestra. Thus the London Symphony Orchestra was born and give its first concert in June, 1904, under Hans Richter. A series was given, and the Monday evening L.S.O. concerts became a feature of London's music. No permanent conductor was appointed, but many distinguished musicians were invited, including Richter, Nikisch, Safonoff. In a few months the orchestra was welded into an extremely fine body of players, much in demand by concert societies and festival committees.

Richter made his farewell to London in April, 1911, and in the following year, the orchestra toured America under Nikisch, the only British symphonic ensemble to do so until the present tour of the Royal Philharmonic. The L.S.O. is still in existence, and it is a matter for great satisfaction that it was able to continue its activities throughout both war periods.



ARTUR NIKISCH, who led the London Symphony Orchestra in its American tour in 1912.

The Royal Philharmonic Society—now enjoying its 139th consecutive season—having been founded in 1813—is under the immediate patronage of the King and Queen. For a long period it employed a "scratch" orchestra, though containing many fine players; but more recently it has engaged two or more of the established orchestras for its concerts. The Society has great traditions and its Gold Medal is one of the most coveted honors in the world of music, the recipients including Brahms, Casals, Gounod, Ysaye, Myra Hess, Paderewski and others. It was this Society that commissioned Beethoven to write his Choral Symphony, performed in London in March, 1825.

The Volatile Beecham

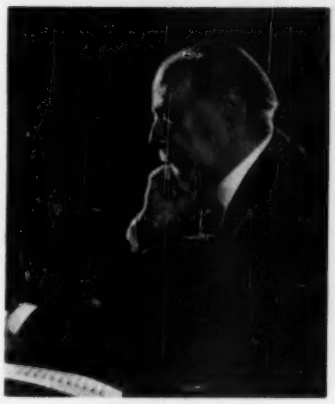
Beecham first entered the London orchestral scene in 1907, being associated first with the New Symphony Orchestra and afterwards forming his own, known as the Beecham Orchestra.

In the course of his career he has formed several orchestras, and it was he who, with the aid of a few friends, launched the London Philharmonic Orchestra in November, 1932, with which he was to be associated until 1940. On his return to England in 1944, he resumed the conductorship of many of their concerts, but severed his connection in 1946 to form yet another orchestra, the Royal Philharmonic, with which he is now touring the U. S.

When Beecham departed in 1940 for his previously arranged tour of Australia, the London Philharmonic experienced difficulties. It speaks volumes for the loyalty of its members and management that it remained in being throughout the war—organizing concerts all over the country in spite of raids and appalling travelling conditions. It played in cinemas, music halls, theatres—in fact, anywhere where there was platform accommodation for 70 or more musicians. This group now receives financial support from the London County Council. The orchestra has had no permanent conductor since Beecham—until recently, when Boult was appointed; except for a short period early in 1951, he is likely to continue with them for a long time.

Enter the BBC

The greatest influence in music for the past 25 years or so has, without question, been the British Broadcasting Corporation. They saved the Promenade Concerts when Chappell's discontinued their connection with them, and by their studio broadcasts and public concerts have provided musical education for the public. The work began in a modest way with the wireless orchestra; this developed into the National Symphony concerts and the eventual formation of the BBC Symphony Orchestra in 1929. Boult



SIR THOMAS BEECHAM is conducting the present American tour of the London Royal Philharmonic.

was conductor-in-chief, but numerous guest conductors were invited, including Toscanini, who directed a series in 1935 and returned in subsequent years. He is announced again next year, when he will be associated with this orchestra for the opening of the new Festival Hall. The BBC Orchestra has one great advantage in that it has no financial worries and can afford to present unfamiliar works that could not be risked by other orchestras—such, for instance, as Mahler's Eighth Symphony or a concert performance of Wozzeck. I do not wish to infer that other orchestras are unenterprising in this direction—they are not—but their hands are tied financially. Despite demand on personnel, the BBC functioned throughout the war, broadcasting and appearing many times at the Albert Hall.

Wartime Orchestral "Boom"

During the conflict, and for some little time after, a boom was created in orchestral music such as had not existed here before or since. It unfortunately led to the unwise creation of new orchestras, which brought about an unhealthy situatio and resulted in an oversupply of symphonic concerts—including some of a poor standard. This has now been ironed out, and with the State Subsidy granted to certain properly established orchestras, there is a vast improvement.

Recordings and broadcasts, instead of providing competition, have increased attendance, as for example, at the "Proms."

The standard of playing, in the case of some orchestras, is without doubt finer than in the early years of the century, though I doubt very much whether the quality is superior to that of the L.S.O. in the Nikisch-Richter days. Now, as then, much depends on the conductor.

In limited space, it is manifestly impossible to avoid omitting mention of numerous organizations and personalities. It is hoped, however, that this brief picture will give some indication of the vast progress made in fifty years.

Metropolitan Revives Flying Dutchman

If Sigmund Freud had been alive when the 28-year-old Richard Wagner wrote his Flying Dutchman, he would have had a field-day in analyzing its characters, which are as complex as they come.

All the more striking is the music which the youthful genius wrote to this tale of curse and salvation. It combines the most divergent styles by the sheer force of the composer's personality. There are elements of "grand opera," of the romantic music drama of Weber and Marschner (especially the latter); there are episodes that suggest the German *Spieloper* of Lortzing. And yet the strong unity of Wagner's genius was able to tie together all these divergent elements into a music drama of forcefulness, sombre romanticism, and emotional impact.

The Metropolitan Opera did well to reinstate this work after a lapse of ten years and Mr. Bing proved again that even what is usually called an unpopular work can in a superb production be made one of deep appeal to the audience.

The unlisted main actors in the plot are the landscape, the sea, and the people. The settings designed by Charles Elson, after sketches by Robert Edmond Jones, and the costumes by Mary Percy Schenk, create a Rembrandt-like atmosphere. The chorus, with Kurt Adler as chorus master, sang to perfection—showing forceful drama in the scenes of the first and last act, and fine lyricism in the spinning scene. These choruses are in many ways the backbone of the musical drama, the most powerful expression of its emotionalism.

Newcomers in Cast

The production employs a cast without exception of great impressiveness. Hans Hotter in the name part gave a memorable characterization. From the moment of his entrance, he dominated the scene. His acting shows high intelligence, and his vocal means enable him to convey the finest emotional shades. In his first aria, "Die Frist ist um," the hopeless grief of the eternal wanderer was expressed. His happiness when Senta agrees to lift the curse from him was convincing, and his despair when the short-lived bliss appeared doomed had greatest dramatic force. Here is a singer-actor of notable stature.

As Senta, Astrid Varnay essayed one of the most difficult roles of musico-dramatic literature. Senta is a split personality, half child ("Ich bin ein Kind," she sings in her duet with Erik) and half seer. She succeeded in making this contradictory heroine believable. Her rendition of the famous Ballade, "Traft ihr das Schiff im Meere an," had the essential somnambulistic quality. She was also an effective counterpart in her duo scenes with Erik, her fiancé, and with the Hollander.

For the rather colorless figure of Erik, Set Svanholm found expressive shades, vocally and histrionically, that made the character more credible.

A newcomer, Sven Nilsson, Swedish basso, made a successful debut as Daland. With his warmth and hearty humor, as well as consummate vocal delivery, he created a personality of deep humanity.

Margaret Harshaw sang the role of Mary with fervor and earthy quality suitable to the sturdy village maiden.

Thomas Hayward as the Steersman on Daland's ship was effective in his ballad.

Fritz Reiner conducted with dramatic drive, though often preferring slow tempi, which seemed to put unnecessary strain on the singers. With his reading of the Overture he established the mood of the drama, which he consistently maintained.

Herbert Graf as stage director gave the action the essential impetus and tension. His arrangements of the choral scenes showed imagination, and familiarity with the musical demands.

With this production, the Metropolitan achieved a notable artistic success.

H. W. L.

A First Traviata

The first performance of Traviata under the new regime brought the ornamental Dorothy Kirsten in the title role, Ferruccio Tagliavini as Alfredo, and a new conductor, Alberto Erede. Paolo Silveri's debut as the Elder Germont was postponed, and Frank Guarrera took this part. Among the minor characters, Margaret Roggero bowed as Annina. Despite Miss Kirsten's appealing portrayal and sumptuous gowns, and Mr. Tagliavini's tenor outpourings, this was a pedestrian performance, reminiscent of lesser Traviatas of previous years. Mr. Guarrera has been in better voice, understandably since he stepped in at short notice, and looked like what he was—a young man in an iron-gray wig. The most moving scene was the last, where Miss Kirsten did her best acting as the dying courtesan. The sets were the same as formerly, and in the palatial aspect of the ballroom scene, the country villa and Flora's terrace carried the impression that the oldest profession paid extremely well in the last century.

M. L. S.

Thebom in Don Carlo

The third Don Carlo performance of the new season was highlighted by a brilliant interpretation of the role of the Princess of Eboli by Blanche Thebom who replaced Fedora Barbieri in the cast that otherwise was the familiar one of the two preceding presentations of this resurrected opera. Miss Thebom reached her climax in the third act by a stirring proclamation of O don fatale sung in opulent mezzo-soprano voice and with dramatic puissance. Fritz Stiedry conducted in his accustomed fastidious manner that assured another satisfying hearing of Verdi's colorful score.

H. I. B.

FOUR PRINCIPALS of Wagner opera in new Metropolitan production: l. to r., Hans Hotter, who made his American debut in the title role; Astrid Varnay, who sang Senta; Set Svanholm as Erik; and Sven Nilsson, bowing with the company as Daland.

Hotter as Grand Inquisitor

Another repetition of Don Carlo on Nov. 16 had a change in cast when Hans Hotter assumed the role of the Grand Inquisitor. He displayed his marked dramatic ability, tonal refinement and power in characterization in this menacing role. A characteristic was again his well modulated and full tones, managed with unusual pliancy and smoothness. The rest of the cast had been heard in their roles previously.

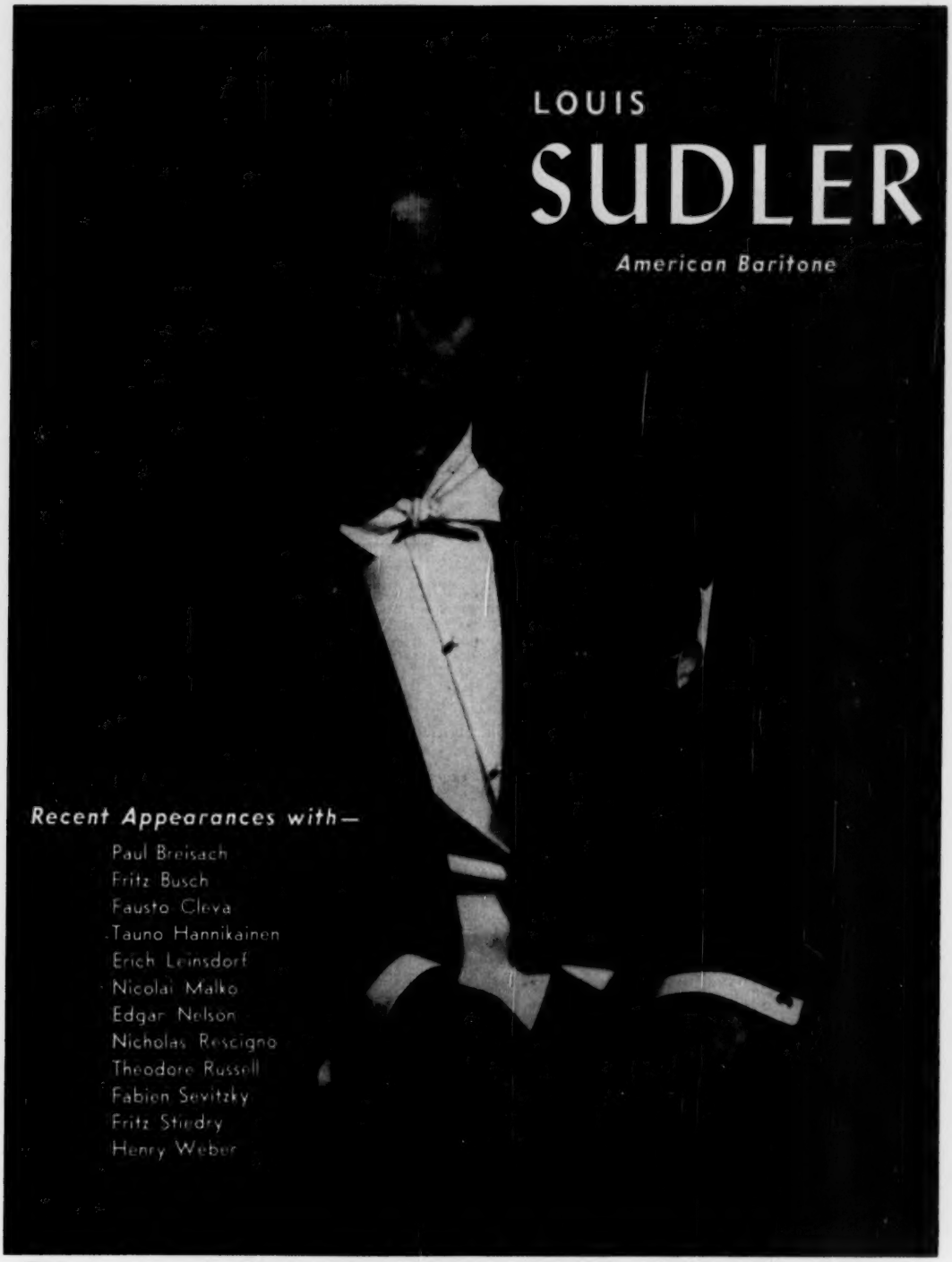
Manon Lescaut Returns

The first seasonal performance of Puccini's Manon Lescaut on Nov. 18 included three interesting factors—Dorothy Kirsten's lovely appearance and general portrayal of the title role; Richard Tucker's magnificent singing as the Des Grieux; and the return of Fausto Cleva to the Metropolitan as a member of the conductorial staff.

Since the revival of last season had equipped this opera with colorful new sets and costumes, any additional impact was delivered by the excellent cast. Miss Kirsten sang as enchantingly as she looked, with clarity and accuracy, although her excessive bodily thinness may have robbed the higher vocal range of some of its former sumptuous quality. The Puccini score is a tenor's opportunity, and Mr. Tucker was emotionally thrilling and vocally exciting as the Chevalier.

Mr. Cleva is known as an authoritative director. He manifested control and a fund of resources in this assignment.

(Continued on page 36)



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O. O. BOTTORFF MARKS LEVINE

SYMPHONIC ROLL CALL of 1950-51

ORCHESTRAS of the Americas continue to grow in number, though conditions of existence have imposed some hardships in the most recent period. While there have been a few suspensions, the great bulk of the organizations show enterprise and spirit. Best portent of all, there have been a number of additions to the list in the last year.

While the attached survey cannot—in the nature of things—include every music-making group, all possible attention has been paid to making the tabulation of returns (furnished by questionnaire) accurate and informative.

ALABAMA

Birmingham: Birmingham Symphony (75). Conductor, Arthur Bennett Lipkin. Soloists, Tourel, Graffman, Fuchs, Curzon, Piatigorsky. 20 concerts. Phillips Auditorium (1950). Trips to four nearby cities; children's concerts; pop concerts. Mgr., Oliver W. Roosevelt, Jr., 1721 Third Ave. N.

Tuscaloosa: University of Alabama Symphony (70). Conductor, Ottokar Cadek. Soloists, senior students. 5 concerts. Morgan Auditorium (1000). Foster Auditorium (4000). Members mainly faculty and students. Mgr., Dr. Alton O'Steen, Dept. of Music, University, Ala.

ARIZONA

Phoenix: Phoenix Symphony. Conductor, Robert Lawrence. Soloists, Frank Glazer, Fredell Lack, Vera Franceschi, James Pease.

Tucson: Tucson Symphony (60). 3 concerts. University of Arizona Auditorium (3000). Chairman: Alfred Atkinson, Univ. of Arizona.

CALIFORNIA

Bakersfield: Kern Philharmonic (75). Conductor, Edouard Hurlimann. Guest conductor, Ferde Grofe. Soloists, Rafael Mendez, Leonard Pennario, Betty O'Brien Morris. 5 concerts and one pop concert in connection with annual Fashion Fete. Harvey Auditorium (1772). Society also sponsors Philharmonic Chorus (300), Kern Junior Symphony, and free Sunday afternoon children's concerts. Mgr., Chester R. Shuler, Box 1312.

Hollywood: Hollywood Bowl Orchestra (85). Conductors: Rodzinski, Wallenstein, Koussevitsky, Iturbi. Soloists, Rubinstein, Heifetz, Horowitz, Iturbi, Menuhin, Levant, Traubel, Korjus, Stern, Eustis and others. 32 concerts. Hollywood Bowl (20,000). 8 week summer season, including opera, ballet and popular concerts. Mgr., Dr. Karl Wecker, 2301 N. Highland Ave.

Los Angeles: Los Angeles Philharmonic (90). Conductor, Alfred Wallenstein. Guest conductor, Artur Rodzinski. Soloists, Flagstad, Tagliavini, Sayao, Danco, Casadesus, Levant, Steuber, Kapell, Heifetz, Francescatti, Stern, Ricci. 36 regular concerts, 13 Symphonies for Youth, 41 out of town concerts. Philharmonic Auditorium (2666). Mgr., Alice Taylor, 425 W. 5th St.

Los Angeles: Los Angeles Orchestral Society. Conductor, Franz Waxman. Royce Hall at UCLA (2000). Mgr., William Martin, 746 N. Cahuenga Blvd.

Los Angeles: California Women's Symphony (60). Conductor, Ruth Haroldson. Representative, Wm. McKelvey Martin, 746 N. Cahuenga Blvd.

Los Angeles: Los Angeles Chamber Symphony (29). Conductor, Harold Byrns. Soloists, Joseph Schuster, Edward Rebner. 3 concerts. Wilshire Ebell Theater (1200).

Oakland: Oakland Symphony (95). Conductor, Dr. Orley See. Soloists, Greer Holesch, Desire Ligeti, Wanda Krasoff and others. 10 concerts. Oakland Municipal Auditorium (2000). Summer concerts, Woodminster Amphitheater, Oakland Vets. Hospital. Mgr., Ralph E. Hilliegas, 1495 Grand Ave., San Leandro, Calif.

Pasadena: Pasadena Civic Music Association (100). Conductor, Dr. Richard Lert. 7 concerts. Organization also has chorus of 100-150. Mgr., Mrs. Alan H. Westervelt, 16 No. Marengo Ave.

Sacramento: Sacramento Philharmonic (80). Conductor, Fritz Berens. 5 concerts. Sacramento Memorial Auditorium (4500). Mgr., Eric McLachlan, 1215—15th St.

San Diego: San Diego Philharmonic (65). Conductor, Dr. Leslie Hodge. Soloists, Jacob Lateiner, Claudio Arrau, Winifred Fipp, Ruth Reynolds, Lyell Barbour, Bruce Hamilton, Barbara Steinbach, Ruggiero Ricci. Los Angeles Opera Co. in La Boheme. 10 subscription concerts. 8 pop concerts. 5 young people's concerts. Russ Auditorium. Mgr., Howard Hutchison, 3911 Third Ave.

San Francisco: San Francisco Symphony (100). Conductor, Pierre Monteux. Guest conductors, Bruno Walter, Igor Stravinsky, Guido Cantelli. Soloists, Casadesus, Curzon, Lili Kraus, Rubinstein, Serkin, Zino Francescatti, Heifetz, Menuhin, Spivakovsky. 88 concerts. War Memorial Opera House (3252). Mgr., Howard K. Skinner, Opera House.

Santa Rosa: Sonoma County Symphony (65). Conductor, George Trombley. Soloists, Stanley Noonen, Paul Walti, Karl Kuitti, Marvin Scott. 8 concerts. High School Auditorium (1100). Arranging for concerts in nearby cities. Mgr., Lloyd Wood, Box 404.

Whittier: Whittier College-Community Symphony (80). Conductor, Ruth Haroldson. Soloists, Olive Mae Beach, Robert Smith, Frances Burnight. 4 concerts. Whittier High School Auditorium (2400). Participate in annual college Bach and Brahms festivals. Address: c/o Ruth Haroldson, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony (76). Conductor, Dr. Frederick Boothroyd. Guest conductor, Eleazar de Carvalho. Soloists, Francescatti, Thebom, Max Lanner, John Murray. 7 concerts. High School Auditorium (1447). Mgr., Lucinda Shutt, 1018 E. Willamette Ave.

Denver: Denver Symphony (76). Conductor, Saul Caston. Soloists, Casadesus, Francescatti, Warren, Milstein, Kapell, Stokowski, Selma Caston, Harl McDonald, John Browning, Storm Bull, Ruthabeth Conrad. 42 concerts. Auditorium (2200). Tour cities in Rocky Mountain region. Children's concerts. Maintain training orchestra. Mgr., Helen Black, 625 Kittredge Bldg.

Fort Collins: Fort Collins Civic Symphony (60). Conductor, Will Schwartz. Soloists, artist faculty members of regional colleges and universities. 4-7 concerts. Lincoln Jr. High School Auditorium (1000). Out of town concerts in Colorado and Wyoming cities. Mgr., Mrs. V. O. Coffin, 220 E. Laurel.

CONNECTICUT

Bridgeport: Connecticut Symphony (70). Conductor, Daniel Saidenberg. Soloists (summer, 1950), Steber, Melton, Artie Shaw, Alec Templeton, Thibault, Annamary Dickey, Kay Armen. 6 summer, 4 winter concerts. Klein Memorial Auditorium (1500). Address: 38 Fairfield Ave.

New Haven: New Haven Symphony (80). Conductor, Richard Donovan, Hugo Kortschak. Guest conductors, Alfred Newman, Keith Wilson. Soloists, Nicole Henriot, Joseph Fuchs, Martha Lipton, Andrew McKinley, Jean Graham, Bruce Simonds. 6 concerts, Woolsey Hall (2695). Now starting 57th season. Mgr., Daggett M. Lee, 837 Chapel St.

Norwalk: Norwalk Symphony (100). Conductor, Quinto Maganini. Soloists, Paul Gershman, Ronald Czengery, Anita Weinberg, Carl Harris, Katherine Lande, Ruth Corwin. 7 concerts. Norwalk High School Auditorium (1200). All volunteer membership. Sponsors musical appreciation evenings and loans instruments to young players. Pres., Mrs. Alfred Welles Diller, The White Mill, Perry Ave., Silvermine, Conn.

DISTRICT OF COLUMBIA

Washington: National Symphony (86). Conductor, Howard Mitchell. Guest conductors, Ernest Ansermet, Leonard Bernstein, Paul Callaway, Leopold Stokowski. Soloists, John Martin, Claudio Arrau, Jennie Tourel, Isaac Stern, Earl Wild, Zino Francescatti, Margaret Tolson, Erica Morini, Myra Hess, Agi Jambor, Artie Shaw, Sylvia Meyer, Florence Booker, Jorge Bolet, Werner Lywen, Oscar Levant, Oscar Natzka, Ann Bollinger. Washington and Cathedral Societies, Ballet Russe de Monte Carlo, Washington School of Ballet. 26 regular concerts, 90 including children's and extra concerts and tours. Constitution Hall (3844). Mgr., J. E. Mutch, 1727 K St. N.W.

Washington: United States Air Force Symphony (110). Conductor, Lt. Col. George S. Howard. Soloists: Glenn Darwin, baritone; Lowell Smith, saxophone; Nicholas Rossi, trombone; Jakiw Pozhrebynski, string bass; Edward B. Haines, violin; Harold R. Hirsch, pianist; Singing Sergeants. Bolling Air Base Auditorium. Good Will Concerts in Europe; Canadian National Exposition, Toronto; tours of South and Canada; plays at N. Y. State Teachers Meeting, Syracuse. Broadcast "Time for Defense," ABC network, Tuesday nights; Air Force Hour, Mutual network, Friday nights. Concerts in Washington in fall and winter, Lisner Auditorium, George Washington University, Friday nights. Summer concerts before the Capitol; also appearance at Water Gate. Bus. Mgr., T/Sgt. M. R. Mudre, USAF Band, Washington. Tour mgr., Gib Sandefer, 1092 National Press Bldg.

Washington: United States Navy Band. Conductor, Lt.-Comm. Charles Brendler. Soloists, Ben Mitchell Morris (tenor vocalist), Oscar Short (cornet), William Cameron (harp), Homer Phillips (trombone), Frank Scimonelli (post horn), Anthony Mitchel (saxophone). Sail Loft Auditorium. Tours—fall, 1950, West Coast; spring, 1951, West; fall, 1951, South. Each tour, 35 dates, total of 70 per year. Mgr., Gilbert B. Sandefer, 1092 National Press Bldg.

FLORIDA

Coral Gables: University of Miami Symphony (90). Conductor, Modesto Alloo. 9 pairs of concerts, alternating between Municipal Auditorium (3534) and Senior High School Auditorium (1292). Soloists, Risë Stevens, Morini, Firkusny, Welitch, Levant, Heifetz, Warren, Stell Andersen, Leonard Rose. Mgr., Marie Volpe, University of Miami.

DeLand: Stetson Symphony of John B. Stetson University (45). Conductor, Frances Buxton. Soloists, faculty and student. Oratorio and opera with Stetson University Chorus, Harold M. Giffin, director. Out of town appearances. Elizabeth Hall Auditorium (1000). Mgr., Roger Di Giulian, 522 W. May St.

Jacksonville: Jacksonville Philharmonic (60). Conductor, George Orner. Soloists, local. 2 or 3 concerts. Friday Musicale (600). George Washington Hotel (1800). Semi-professional orchestra, sponsored by Recreation Department. Mgr., George Robinson, Exec. Sec., 311 W. Duval St.

Tampa: Tampa Symphony (80). Conductor, Lyman Wiltse. Soloists, Frances Yeend, Mario Braggiotti, Melvin Ritter, Thomas L.

Thomas. 5 concerts. Young people's concert. Children's concert. Municipal Auditorium (2200). Address: P. O. Box 2495.

GEORGIA

Atlanta: Atlanta Symphony (90). Conductor, Henry Sopkin. Soloists, Risë Stevens, Moiseiwitsch, Levant, Peerce, Ruggiero Ricci, Vronsky and Babin, Hugh Hodgson, Robert Harrison. 35 concerts, including 15 in six-city tour of Tennessee, North and South Carolina, Georgia. Mgr., George P. White, 64 Pryor St. NE. Budget expanded this season.

Savannah: Savannah Concert Orchestra (40). Conductor, O. H. McClellan. 9 concerts. De Soto Grand Ball Room (1000). Mgr., Rudolph Jacobson, 16 W. Victory Drive.

ILLINOIS

Chicago: Chicago Symphony (98). Diamond Jubilee Season. Conductor, Rafael Kubelik. Guest conductors, Ernest Ansermet, Leonard Bernstein, Eugene Ormandy, Eduard van Beinum, Bruno Walter. Soloists, Ballon, Firkusny, Hess, Horowitz, Kapell, Serkin, Solomon, Nancy Carr, Boris Christoff, Suzanne Danco, Flagstad, Thebom, Tucker, Louis Kaufman, Menuhin, Milstein, Stern, Milton Preves, Fournier. 113 concerts. Young people's concerts (conducted by George Schick). Popular concerts. Tour to seven cities of Mid-West. Wednesday broadcasts over WCFL for Chicago Title and Trust Co. Orchestra Hall (2582). Mgr., George A. Kuyper, 220 S. Michigan Ave., Room 650.

Chicago: The Civic Orchestra of Chicago (90). Training orchestra maintained by Chicago Symphony. Conductor, George Schick. 3 concerts. Orchestra Hall (2582). Mgr., George A. Kuyper, 220 S. Michigan Ave.

Chicago: Chicago Business Men's Orchestra (85). Conductor, Dr. George Dasch. Soloists, Dudley Powers and others. 3 concerts. Orchestra Hall. Mgr., J. E. Middlekauff.

Chicago: North Side Symphony (80). Conductor, Milton Preves. 3 concerts. Thorne Hall (800). Mgr., Charles J. Jackson, 4345 N. Harding Ave.

Evanston: Northwestern University Symphony (90). Conductor, Herman Felber. Soloists, faculty and student. 6 concerts. Cahn Auditorium (1200). Mgr., George McClay, Northwestern University School of Music.

Oak Park: Oak Park Symphony (85). Conductor, Gladys Welge. Soloists, Nancy Carr, Donald Gramm. 3 concerts. Oak Park High School Auditorium (1200). Mgr., Paul Hippensteel, 1100 Clinton Ave.

Muskegan: Muskegan Symphony. Conductor, Tauno Hannikainen. Soloists, Louis Sudler, Tcherepnin. 3 concerts.

Peoria: Peoria Symphony (75). Conductor, Rudolph Reiners. Soloists, Grainger, Bolognini, and 3 local artists. 7 concerts. Shrine Mosque (1800). Mgr., George Landon, Adams Music Co.

Waukesha: Waukesha Symphony (88). Conductor, Milton Weber, Semi-professional. 5 concerts, Waukesha High School Auditorium. Pres., Dr. M. C. Thomas, Veterans Admin. Hospital.

INDIANA

Fort Wayne: Fort Wayne Philharmonic (55). Conductor, Igor Buketoff. Soloists, Jacques Abram, Yfrah Neaman, Oscar Natzka, Samuel Sorin. 10 concerts. 2 young people's concerts. 5 chamber music concerts. Sinfonietta with 6 tour dates. Quimby Auditorium (2080). Mgr., Roger G. Hall, 631 W. Jefferson.

Indianapolis: Indianapolis Symphony (87). Conductor, Fabien Sevitzky. Soloists, Heifetz, Arrau, Thebom, Novaes, Ricci, Christoff, Heidt, Sudler, Bartlett & Robertson, Berini, Stanley Weiner (concertmaster). 85 concerts, including tour in Middle West, East, New England and South. Murat Theater (2000). Mgr., Howard Harrington, 18 W. Michigan St.

South Bend: South Bend Symphony (92). Conductor, Edwyn Hames. Soloists, Rubinstein, Thebom, Garbousova, James Wolfe. 5 concerts, John Adams Auditorium (3100). 1 pop concert. Mgr., Mrs. Ronald H. Witt, 2140 Kenilworth Rd. N.

Terre Haute: Terre Haute Symphony (78). Conductor, James Barnes. Soloists, Mary Louise Boehm, Phil MacGregor, David Davis, Lois Bannerman. 4 concerts. Student Union Auditorium (1800). One young people's concert. Mgr., James Barnes, 2300 S. 8th St.

IOWA

Cedar Rapids: Cedar Rapids Symphony (65). Conductor, Joseph H. Kitchin. Soloists, Lucille Cummings, Virginia Ohmann, Eugene Devereaux. 6 concerts. Memorial Coliseum (3060). Mgr., Otto H. Ambros, Dows Bldg.

Davenport: Tri-City Symphony (80). Conductor, Harry John Brown. Soloists, Whittemore and Lowe, Frances Yeend, Stuart Canin, George London. 10 concerts. Masonic Temple (2650). Concerts consist of 5 reg. series, 4 children's, and one to three pop concerts. Mgr., Mrs. Terry Marsh, 2031 Farnam St.

Des Moines: Drake-Des Moines Symphony (100). Soloists, Arrau, Morini, Andrew White. 5 concerts. KRNT Radio Theater (4200). Mgr., Frank Noyes, Drake University.

Sioux City: Sioux City (75). Conductor, Leo Kucinski. Soloists, Traubel, Benno and Sylvia Rabinof, Mary Norris, Margaret Truman, Richard Farrell, Nan Merriman. 7 concerts. 8 school concerts. Municipal Auditorium (5000). Mgr., Mrs. Gladys M. Manning, 404 Commerce Bldg.

KANSAS

Hays: Fort Hays Symphony (50). Conductor, Leo B. Reynolds. Soloists, outstanding students. 4 concerts. Picken Hall. Mgr., Leo B. Reynolds, Fort Hays Kansas State College.

Wichita: Wichita Symphony (82). Conductor, James P. Robertson. Soloists, Eileen Farrell, Jacques Abrams, George London, Szymon Goldberg, Oscar Levant. 16 concerts. Wichita University (1500). East High School (2206). One out of town concert. One presenting as soloist winner of Naftzger Young Artist Auditions. Mgr., Alan Watrous, 312 So. Water.

KENTUCKY

Covington: Northern Kentucky Symphony (60). Conductor, Fritz Bruch. Soloists, to be selected. 2 concerts. Covington YMCA Auditorium (700). Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

Louisville: Louisville Orchestra (50). Conductor, Robert Whitney. Soloists, Traubel, Platigorsky, Merriman, Martha Ferguson. 10 concerts. 16 children's concerts. 6 out of town concerts. Columbia Auditorium (1061). Mgr., John R. Woolford, Louisville Philharmonic Society, 830 So. 4th St.

LOUISIANA

Baton Rouge: Baton Rouge Symphony (65). Conductor, Richard Korn. Soloists, Stern, Garbousova, Thebom, Mildred Courtney Benton, Michael Galasso. High School Auditorium (1649). Mgr., G. A. Baldini, 347 Main St.

New Orleans: New Orleans Symphony (85). Conductor, Dr. Massimo Freccia. Soloists, Morini, Serkin, Vronsky and Babin, Eugene Altschuler, Rubinstein, Milstein, Zaremba, Janis, Levant. 45 concerts. Municipal Auditorium (2700). Mgr., George A. Foster, 605 Canal St.

MAINE

Bangor: Bangor Symphony (60). Conductor, Adelbert Wells Sprague. Soloists, not yet announced. 5 concerts. City Hall (1250). 1 concert, University of Maine, Orono, Me. Address: Adelbert Wells Sprague, Symphony House.

MARYLAND

Baltimore: Baltimore Symphony (81). Conductor, Reginald Stewart. Soloists, John Charles Thomas, Pons, Casadesus, Fuchs, William Kroll, Hess, Piatigorsky, Heifetz, Tallarico, Milstein. 65 concerts, Lyric Theater (2651). 12 educational concerts in Baltimore. 3 weeks' tour, Carolinas to Maine. Mgr., John S. Edwards, 1112 Fidelity Bldg.

MASSACHUSETTS

Boston: Boston Symphony (104). Conductor, Charles Munch. Guest conductors, Koussevitzky and Monteux. Soloists, Firkusny, Menuhin, Ciccolini, Solomon, Henriot, Travers, Curzon, Danco. 111 concerts, Symphony Hall (2631). 5 trips to New York and environs, 1 midwestern tour—9 concerts. Mgr., George E. Judd, Symphony Hall.

Boston: Boston Sinfonietta (25-50). Conductor, Arthur Fiedler. Mgr., Arthur Fiedler, Symphony Hall.

Boston: Civic Symphony Orchestra of Boston (90). Conductor, Paul Cherkassky. Soloists, 3 concerts, Jordan Hall (1100). Mgr., Mrs. Ethel Gerard, 244 Chestnut Ave., Jamaica Plain, Mass.

Fall River: Fall River Symphony (60). Conductor, Ray Groff. Soloists, Lillian Hurewitz, Emma Belden, David Heinke, Austin Hentershee, Gordon Dean. 5 concerts. Temple Hall (700). Out of town concert in Newport, R. I. Mgr., Arthur H. Hathaway, 177 Highland Ave.

North Adams: Berkshire Community Symphony (65). Conductor, J. Nin-Culmell. 6 concerts. Chapin Hall, Williams College, Williamstown (1250). Mgr., Harry O. Barschdorf, Box 308.

Springfield: Springfield Symphony (85). Conductor, Alexander Leslie. Soloists, Earl Wild, Ossy Renardy, Joseph De Pasquale, Lois Schaefer. Series of 5, and other concerts. Municipal Auditorium (3218).

Worcester: The Little Symphony (50). Conductor, Harry Levenson. Soloists, Boris Godlovsky, Virginia-Gene Shankel, Forest Marcy. Also maintains Worcester Youth Orchestra. Address: 4 Walnut St.

MICHIGAN

***Ann Arbor:** Ann Arbor Civic Orchestra (60). Conductor, Joseph E. Maddy. Local soloists. 6 concerts. High School Auditorium (1000). One out of town concert each season. Sponsors and assists in Ann Arbor's annual Civic Music Night. Mgr., Philip O. Potts, 1613 E. Stadium Bldg.

***Battle Creek:** Battle Creek Symphony (80). Conductor, Roger Parkes. 6 concerts. Kellogg Auditorium (2500). Mgr., Raymond Gould, 429 Capital Ave. S.W.

Detroit: Detroit Symphony. No report on season as Musical Courier goes to press.

*Dearborn: Dearborn Civic Orchestra (35). Conductor, Eldon A. Scott, 3734 Roosevelt.

*Detroit: Community Symphony (35). Conductor, J. R. Lanyon. Mgr., Ila M. Horn, 3958 Lenox.

*Detroit: Edison Concert Orchestra. Conductor, Fred Schafe. Mgr., Herbert Schroeder, 2000 Second Ave.

Detroit: Faculty Symphony (80). Guest conductor, Valter Poole. Soloist, Suzanne der Derian. 2 concerts. Music Hall (1900). Mgr., A. J. Chronowski, 9301 Jos. Campau, Hamtramck 12, Mich.

*Detroit: Faculty Symphony of Detroit Public Schools (100). Conductor, Homer LaGassey. Mgr., Kenneth Humbert, 15909 Art Institute Auditorium.

*Detroit: Little Symphony of Detroit (30). Conductor, Valter Poole. Soloists, 6 concerts, Sussex.

*Detroit: Scandinavian Symphony (90). Conductor, Victor Kolar. Soloists, Grant Johannesen, Til Niemela, Everett Fritzberg, Emil Telmanyi. 4 concerts. Cathedral Auditorium, Masonic Temple (1586). Pres., Kai Rasmussen, 5620 Greenway Ave.

*Detroit: Univ. of Mich. Extension Symphony (110). Conductor, David Mattern. Mgr., Maxfield B. Stroup, 18467 Hartwell.

(Continued on next page)

HANDS ACROSS THE SEA . . . Ian Hunter, artistic administrator of Edinburgh Festival, left, discusses with conductors Bruno Walter and Dimitri Mitropoulos, programs for New York Philharmonic-Symphony's visit to Edinburgh Festival next August. At right is Bruno Zirato, co-manager with Arthur Judson of the Philharmonic.

ROLL CALL

(Continued from preceding page)

Detroit: Women's Symphony (75). Conductor, Victor Kolar. Soloists. 2 concerts. Music Hall.

***Flint:** Flint Symphony (85). Conductor, Raymond Gerkowski. Soloists, Romeo Tata, Florence McCracken. Central High School Auditorium (1600). Mgr., George Cochrane, 135 White St.

Grand Rapids: Grand Rapids Symphony (85). Conductor, Jose Echaniz. Soloists, Helen De Jager, Thomas L. Thomas, Ruggiero Ricci, Jose Echaniz. 7 concerts. Civic Auditorium (4500). Mgr., Gaylord C. Gill, 226 Scribner Ave.

***Hamtramck:** Hamtramck Philharmonic. Conductor, Frank Grabowski. Mgr., Angeline Duchun, 2635 E. 7-Mile Rd.

Kalamazoo: Kalamazoo Symphony (85). Conductor, Herman Felber. Soloists, Sanroma, Makovsky. 8 concerts. Central High School Auditorium (2700). 3 children's concerts planned. Mgr., Colleen C. Cosgrove, 329 So. Park St.

***Lansing:** Lansing Civic Symphony (60). Conductor, Romeo Tata. Mgr., Myron Barnes, 711 N. Harrison.

***Midland:** Dow Symphony (60). Conductor, Theodore D. Vosburgh. Soloists, Beal twins. 4 concerts. Midland Senior High School (1250). Midland County schools program. Mgr., Theodore Vosburgh, Dir. of Mus., Dow Chemical Co.

***Plymouth:** Plymouth Symphony (45). Conductor, Paul T. Wagner.

***Saginaw:** Saginaw Civic Symphony. Conductor, William A. Boos. Address: 1918 Newton.

*Member, Michigan Civic Orchestra Association.

MINNESOTA

Duluth: Duluth Symphony (75). Conductor, Hermann Herz. Soloists, Whittemore and Lowe, Risë Stevens, George London, Elsa Anneke. 7 concerts. 2 children's concerts. 1 Community Chest concert. Duluth Armory (3000). Mgr., A. H. Miller, 704 Alworth Bldg.

Minneapolis: Minneapolis Symphony (90). Conductor, Amal Dorati. Guest conductors, Fritz Busch, Vladimir Golschmann. Soloists, Piatigorsky, Munroe, Heifetz, Milstein, Laboshutz and Nemenoff, Rubinstein, Janis, Spivakovsky, Hess, Druian, Thebom, Arrau, Paige, Lloyd, Alberts, Harrell. 40 concerts at home; 50 on tour in Middle West, East, Canada. 9 young people's concerts (5 in Northrop, 4 in St. Paul Auditorium). Soloists for 8 twilight concerts, Jean Graham, Rafael Druian, Rolf Persinger, Gerard Samuel, Jean Casadesus, University Chorus (James Aliferis, conductor), Adyline Johnson, Emil Telmanyi, St. Olaf Lutheran Choir (Olaf C. Christiansen, director) for 2 extra concerts, Marian Anderson, Artur Rubinstein. Northrop Auditorium (4824). Mgr., Arthur J. Gaines, 110 Northrop Auditorium.

MISSOURI

Columbia: Burrall Symphony (75). Conductor, Edward Murphy. Soloists, Eloise Polk, Charanne Turner, Isaac Stern, Herbert Melnek, Alfredo Valenti, Hugh Thompson. Stephens College Auditorium (3000). Tours in state, including St. Louis and Moberly. Mgr., Paul Weaver, Stephens College, Walter Hall.

Kansas City: Kansas City Philharmonic (83). Conductor, Hans Schwieger. Guest conductor: Nicolai Berezowsky. Assistant conductor, Henry K. Williams. Soloists, Traubel, Swarthout, Milstein, Piatigorsky, Arrau, Casadesus, Serkin. 39 concerts. Music Hall (2700). Concerts in Independence, Mo., Lawrence, Pittsburg, Manhattan and Emporia, Kan. Mgr., Richard Wangerin, 7530 Terrace St.

St. Louis: St. Louis Symphony (85). Conductor, Vladimir Golschmann. Assistant conductor (and concertmaster), Harry Farbman. Guest conductor, Eleazar De Carvalho. Soloists, Brailowsky, Arrau, Curzon, Firkusny, Skolovsky, Henriot, Robert-Gaby-Jean Casadesus, Menuhin, Szigeti, Spivakovsky, Goldberg, Norman Carol, Piatigorsky, Avram Lavin, Di Stefano, Nikolaidi, Judith Doniger. 20 regular concerts. 6 student, 10 pop concerts. Kiel Auditorium (3500). Mgr., William Zalken, 1223 Arcade Bldg.

St. Louis: St. Louis Little Symphony (24). Conductor, Stanley Chapple. Soloists, local young artists. 6 concerts. Washington University Quadrangle (2500). Concerts also in summer, outdoor "Music under the Stars." Mgr., Mrs. Henry Bry, 1170 Hampton Dr.

INTERMISSION . . .

Joseph Hawthorne, conductor of the Chattanooga Symphony, l., attending the opening concert of the Atlanta Symphony, chats with Risë Stevens, soloist, and Henry Sopkin, Atlanta's conductor.

St. Louis: St. Louis Philharmonic (90). Conductor, Gerhard Schroth. Soloists, Rowena Nagel, E. Girard Bauer, Eugene Stoia Katherine Sutter. 4 concerts. Auditorium (3580). Mgr., S. Carl Robinson, 3869 Park Ave.

St. Louis: St. Louis Sinfonietta (21). Paul Schreiber, conductor. More than 60 engagements, coast to coast, U.S. and Canada. Mgr., Columbia Artists Management, 113 W. 57th St., New York 19, N. Y.

MONTANA

Great Falls: Great Falls Symphony (85). Conductor, L. W. Upshaw. 2 concerts.

NEBRASKA

Lincoln: Lincoln Symphony (75). Conductor, Leo Kopp. Soloists, Kapell, Istomin, Licia Albanese, Goldberg. 4 concerts (two of the artists appear in recital). Stuart Theatre (1856). Mgr., Ted Butterfield, 325 Stuart Bldg.

Omaha: Omaha Symphony (70). Conductor, Richard E. Duncan. Soloists, Merrill Varnay, Norman Carol, Gold and Fizdale. 10 concerts. Joslyn Art Museum (1200). 6 summer pop concerts. 4 children's concerts. Mgr., Cecil W. Slocum, 510 Electric Bldg.

NEW JERSEY

Elizabeth: Elizabeth Philharmonic (65). Conductor, August May. Soloists, Marjorie Lawrence, Samson Francois, Albert Brusilow. Masonic Temple (900). Pres., Otto G. Sickert, 14 Greaves Pl., Cranford, N. J.

Jersey City: Jersey City Philharmonic (80). Conductor, J. Randolph Jones. Soloists, John Corigliano, Eleanor Knapp, Amparo Iturbi, Edward Uito, Teresita Osta. 10 concerts. Henry Snyder Auditorium (2116). Address: 2854 Blvd.

Nutley: Nutley Symphony Orchestra (67). Conductor, Nicos Cambourakis. Soloists, Leonard Hungerford, Seymour Bernstein, Mickey Applebaum, Arthur Shapinsky. 4 concerts. Nutley High School Auditorium (840). Address: 276 Chestnut St.

Orange: New Jersey Symphony (85). Conductor, Samuel Antek. Soloists, Upsala College Choir, Horszowski, Ricci. 6 concerts. Orange High School Auditorium (1200). Mt. Hebron School Auditorium (1000). 6 concerts. 4 children's concerts. Mgr., Jennings Butterfield, 16 Lackawanna Plaza.

Paterson: Paterson Philharmonic (60). Conductor, Walter Schoeder. 4 concerts. Eastside High School Auditorium (1500). Address: c/o Chamber of Commerce, 45 Church St.

Teaneck: Teaneck Symphony. Conductor, Donald Maire.

Trenton: Trenton Symphony (86). Conductor, Guglielmo Sabatini. Soloists, Borovsky, Tassinari, Vinay, N. J. State Teachers College Choir. 6 concerts. War Memorial Auditorium (1926). Weekly broadcasts from WTTM. Mgr., Mrs. H. F. Hooper.

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony (75). Conductor, Hans Lange. Soloists, Claudio Arrau, George Fenley, Lois Cox. 5 concerts, Carlisle Gymnasium, University of New Mexico (2400). One extra concert (The Messiah, with Albuquerque Choral Assn.). Annual concert in Santa Fe. Pres., Bernie May, May's Music Co.

NEW YORK

Babylon: Town of Babylon Symphony Association (55). Conductor, Christos Vrionides. Soloists, Alice De Cevee, Sheila Minzer, Alan Mandel, Lorraine Fahlberg, Sam Rapbling, Raymond Kunichi, Don D'Onofrio, Warren Brackett. 4 concerts. High School Auditoriums of Babylon (750) and Lindenhurst (1100). Gives preference to contemporary American composers—9 works by living composers in the 4 concerts. Mgr., Murray Haimes, Box 671.

Buffalo: Buffalo Philharmonic (91). Conductor, William Steinberg. Guest conductor, Dimitri Mitropoulos. Soloists, Serkin, Stern, Szigeti, Levant, Graf, Goldsand. Concert performance of Carmen. 20 series concerts. 20 pops. 14 children's concerts. 12 summer concerts. Kleinhans Music Hall (2039). Midwestern tour. Mgr., R. E. MacIntyre, Kleinhans Music Hall.

Chautauqua: Chautauqua Symphony. Conductor, Franco Autori. Summer concerts. Address: Chautauqua Institution.

Huntington: Huntington Symphony (50). Conductor, Frank Willgoose. Soloists, Percy Grainger, Elaine Weldon. Pres., Clare E. Barkalow, P. O. Box 315.

Mt. Vernon: Mt. Vernon Symphony (75). Conductor, Simon Asen. Soloists, Risë Stevens, Ruggiero Ricci and George Ricci, Reginald Kell, Jan Peerce, Inez Palma. 7 concerts. Wood Auditorium (1857). Address: Mt. Vernon Symphony Soc., 8 E. Prospect Ave.

New York: Philharmonic-Symphony Society of New York (104). Conductor, Dimitri Mitropoulos. Guest conductors, Bruno Walter, George Szell, Victor de Sabata, Leonard Bernstein. Associate conductor, Franco Autori. Soloists, Arrau, Robert Casadesus and Jean Casadesus, Ciccolini, Corigliano, Curzon, Richard Farrell, Firkusny, Foldes, Sidney Foster, Francescatti, Heifetz, Hess, Kapell, Edmund Kurtz, List, Menuhin, Milstein, Morini, Yfrah Neaman, Pressler, Renardy, Leonard Rose, Serkin, Stern. 98 subscription concerts. 2 Pension Fund concerts. Carnegie Hall (2760). 5 young people's concerts, Carnegie Hall; 3, Town Hall under Igor Buketoff. 2 special concerts for members at Hotel Plaza. Concerts in New Brunswick, Hartford, Washington, Newark. Mgrs., Arthur Judson, Bruno Zirato, 113 W. 57th St.

New York: Gotham Small Orchestra (30). Conductor, Milton Rosenstock. Soloists, Patricia Neway and others. 2 concerts. Town Hall. Address: 780 Riverside Drive.

New York: Kinor Symphonietta (30). Conductor, Siegfried Landau. Guest artists. 8 concerts per season. Mgr., Bernard La Berge, 119 W. 57th St.

New York: The Little Orchestra (38). Conductor, Thomas Scherman. Soloists, Barbara Troxell, William Warfield, Leslie Chasbay, Westminster Choir, Nadia Reisenberg, Joseph Fuchs, Leonard Rose, Robert Casadesus, Bernard Garfield, Jennie Tourel, Paige Brooks, Pierre Fournier, Winifred Cecil, Sara Carter, Grace Hoffman, John Druary, Frank Roane, Erica Morini, Robert Nagel, Frank Glazer. 8 concerts. Town Hall. Also children's concerts in Newark, White Plains and at Hunter College. Mgr., Thea Dispeker, 55 W. 53rd St.

New York: Mozart Chamber Orchestra (16-32). Conductor, Robert Scholz. Soloist, Helen Kwalwasser. Eastern fall tours, as far as Montreal. Mgr., Erminie Kahn, 113 W. 57th St.

New York: National Orchestral Association (75 plus). Conductor, Leon Barzin. Soloists, Collegiate Chorale (William Jonson, dir.), Maxim Schapiro, Carlos Salzedo, Ruth Freeman, Mary Hill Doolittle, WQXR Quartet and others. 6 concerts. Carnegie Hall. Training orchestra. Membership dur-

ing year, 175-250. Special events by invitation to subscription members. Mgr., Barnett Byman, 119 W. 57th St.

New York: Saidenberg Little Symphony (25 or more). Conductor, Daniel Saidenberg. Soloists, Alexander Schneider, Ralph Kirkpatrick, John Wummer, Mitchell Miller. 10 concerts. Town Hall and YMHA Auditorium. Tours with Bach Aria Group. Mgr., Henry Colbert, 205 W. 57th St.

New York: Young Men's Symphony Orchestra of New York City (100). Conductor, Max Jacobs. Soloists chosen from members of the orchestra. 4 concerts. City Center Auditorium. Mgr., Leo Linzer, 892 Jackson Ave., Bronx 56, N. Y.

Potsdam: Potsdam State Symphony (75). Conductor, Dr. Samuel Spurbeck. 3 concerts. College Auditorium (750).

Rochester: Rochester Philharmonic (85). Conductor, Erich Leinsdorf. Associate conductor, Guy Fraser Harrison. Soloists, Rendardy, Skolovsky, Whittemore and Lowe, Andre DeRibaupierre and Gabor Rejto, Eileen Farrell, Frederick Jagel, Carol Smith, Byron Janis. 35 concerts. Eastman Theater (3400). Three weeks' tour. Mgr., Arthur M. See, 60 Gibbs St.

Rochester: Rochester Civic Orchestra (60). Conductor, Guy Fraser Harrison. Soloists, radio stars. 23 Sunday pop concerts. 18 children's concerts. Eastman Theater. (3300). Mgr., A. M. See, 60 Gibbs St.

Schenectady: Schenectady Symphony (70). Conductor, Anthony R. Stefan. Soloists, Hadassah Sahr, Reginald Kell. 3 concerts. One young people's concert. Erie Theater (1300). Mgr., Arthur J. Sherburne, 309 Riverside Ave., Scotia, N. Y.

Syracuse: Syracuse Symphony (76). Conductor, Dr. Alexander Capurso. 6 concerts. Mgr., Mrs. L. Everts, Clark Bldg.

Utica: Utica Civic Orchestra (70). Conductor, Edgar J. Alderwick. Soloists, Muriel Kerr, Albert Bowen. 4 concerts. Proctor High School Auditorium (1500). Mgr., Robert Morris, Gas & Electric Bldg., Genesee St.

White Plains: Westchester Symphony (75). Conductor, Milton Forstat. 4 concerts. East View High School Auditorium.

Yonkers: Yonkers Philharmonic. Conductor, Irwin Hoffman. Soloist, William Masselos. 3 concerts. Hawthorne Junior High School Auditorium (1200). Pres., Stanley Fein. Sec'y, Mrs. Henry Abbott, 117 Orient St.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (70). Conductor, Dr. Benjamin F. Swalin. 135 concerts, including children's matinees. Special concerts before State Legislature, Ocracoke (Outer Banks), State Prison. Orchestra tours entire season. Mgr., Albin Pikutis, Box 1211.

Charlotte: Charlotte Symphony, James Christian Pfohl, conductor.

NORTH DAKOTA

Fargo: Fargo-Moorhead Symphony (65). Conductor, Sigvald Thompson. Soloists, Dean Graham, Dimitry Markevitch and others. 4 concerts. Auditorium (1200). Mgr., Mrs. W. S. Shaw, 1319 9th St. S.

OHIO

Berea: Baldwin-Wallace Symphony. Conductor, George Poinar. Address: Baldwin-Wallace College.

Canton: Canton Symphony (65). Conductor, Louis Lane. Soloists, Ruth Posselt, Soulima Stravinsky, Aldo Parisot and others. 5 concerts. 2 children's concerts. Timken High School Auditorium (1100). Mgr., Mrs. J. S. Wilson, 1717 Market Ave. N.W.

Cincinnati: Cincinnati Symphony (85). Conductor, Thor Johnson. Soloists, Piatigorsky, Steber, Spivakovsky, Blancard, Harrell, Serkin, Ciccolini, Casadesus Family, Rubinstein, Heifetz, Danco, Curzon, Milstein, Traubel. 20 concerts. Music Hall (3468). Touring 12 states. Mgr., Robert A. Casey, 1106 First National Bank Bldg.

Cleveland: Cleveland Orchestra (96). Conductor, George Szell. Associate conductor, Rudolph Ringwall. Guest conductors, Dimitri Mitropoulos, William Steinberg. Soloists, Spivakovsky, Eunice Podis, Marie Kraft, Beryl Rubinstein, Josef Gingold (concertmaster), Ernest Silberstein (first cellist), Abraham Skernick (violist), Jacob Krachmalnik (violinist), Heifetz, Firkusny, Curzon, Serkin, Fournier, Michael Rabin. 24 pairs of concerts. Severance Hall. Tour of two weeks in the East; same length of time in Midwest. Mgr., C. J. Vosburgh, 11001 Euclid Ave.

Cleveland: Cleveland Little Symphony (33 members Cleveland Orch.). Conductor, Theodore Bloomfield. Soloists, Josef Gingold, Abraham Skernick, Theodore Bloomfield, the Civic Group, Nicola Moscona. Concerts, May 14 and 15 (annual Mozart Festival); Aug. 18, Public Music Hall; May 6, in Bowling Green, Ohio. Managing Chairman, Frank May, 11001 Euclid Ave.

Dayton: Dayton Philharmonic (70). Conductor, Paul Katz. Soloists, Spivakovsky, Nikolaidi, Mannheimer. 7 concerts, plus 4 young people's concerts. Memorial Hall (2600). Mgr., Miriam Rosenthal, Biltmore Hotel.

Springfield: Springfield Symphony (75). Guy Taylor, conductor. Soloists, Joseph Battista, Carroll Glenn. 5 concerts. Youth concerts and annual Young Artists Competition. Also sponsors Civic Chorus.

Toledo: Toledo Orchestra (50). Conductor, Wolfgang Stressmann. Soloists, Mary Van Dorn, Georges Miquelle, Elizabeth Gould, Nancy Gould Duryea, A. Beverly Barksdale, Joseph Szigeti, Helen Brainard, Rose Bruno (with choir), Toledo Ballet (under Marie Bollinger Vogt). 6 eve. concerts. 6 children's concerts, with soloists of high school age chosen by city-wide auditions. Mgr., William Mauk, Home Bank Bldg.

Toledo: Toledo Little Symphony. Conductor, Sydney Baron. First soloist of season, Robert Merrill. State Theatre, Flora Ward Hineline Management.

Youngstown: Youngstown Symphony (70). Conductor, Michael Ficocelli. Soloists, Tajo, Weissenberg, Goldberg, Nikolaidi. 6 concerts. Stambaugh Auditorium (2500). Summer and winter pop concerts. Mgr., Margaret U. Taylor, 815 Union Bank Bldg.

OKLAHOMA

Oklahoma City: Oklahoma City Symphony (84). Conductor, Victor Alessandro. Soloists, Serkin, Menuhin, Melton, Munsel, Battista, Henriot, Leonard Rose, Nancy Carr, Jane Hobson, Edwin Steffe, Gabor Corelli, Robert Rudie. 60 concerts. Municipal Auditorium (6000). Series of 26 weekly broadcasts over Mutual Network, Trans-Canadian Network, Voice of America, Sun. eve. 9-10 CST. Statewide tour. Mgr., George E. Judd, Jr., Municipal Auditorium.

CONFERENCE . . . Sydney Baron, l., conductor of Toledo's Little Symphony Orchestra, talks with Robert Merrill, Metropolitan Opera baritone, before the latter sang at the orchestra's first concert of the season. The two are old friends, and have long wished to appear together.

Tulsa: Tulsa Philharmonic Society (80). Conductor, H. Arthur Brown. Soloists, Melton, London, Casadesus, Firkusny, Whittemore and Lowe, Appleton and Field, Lunde, Morini, Bolet, Graffman, Lipton. 12 concerts. 4 children's concerts. Convention Hall (2854). Mgr., Pansy Lee Chronic, 515 South Main.

OREGON

Hood River: Hood River Symphony (60). Conductor, Boris Sirpo. 2 concerts. High School Auditorium (1100).

Portland: Portland Symphony (75). Conductor, James Sample. Soloists, Sayao, Menuhin, Bloch, Solomon, John Crown, Lili Kraus. 30 concerts. Public Auditorium (3500). Free school concerts. Engagements on tour. Mgr., Phil Hart, 329 Park Bldg., 729 S.W. Alder.

Portland: Portland Chamber Orchestra (50). Conductor, Boris Sirpo. Soloists, local contest winner and a "name" artist, not yet selected. 4 concerts, Neighbors of Woodcraft Auditorium (1500). Civic Auditorium (3500). Public Auditorium (4500). 2 out-of-town concerts (perhaps more). Mgr., L. W. Hagan, Box 3545.

PENNSYLVANIA

Allentown: Lehigh Valley Symphony (70). Conductor, Herbert Fiss. Guest conductor, Hari McDonald. Soloists, William Fairlamb, Paul Olefsky. 9 concerts. Lyric Theater, Allentown (1500). High School Auditorium, Bethlehem (1500). Easton High School Auditorium (1000). This is a tri-city orchestra, with each of 3 programs repeated in 3 cities. Mgr., William F. Hager, 941 Hamilton St.

Altoona: Altoona Civic Symphony (75). Conductor, Russell Gerhart. Soloists, Grant Johannesen, Adelaide Bishop, Fredell Lack. 5 concerts, 2 pops. Roosevelt Jr. High School (1900). Mgr., Leonard Moffitt, Box 942.

Erie: Erie Philharmonic (60). Conductor, Fritz Mahler. Soloists, Constance Keene, Nan Merriman, Frances Magnes. 14 concerts. Strong-Vincent High School Auditorium (1500). Free young people's concerts. Benefit with Margaret Truman, auspices B'nai Brith. Mgr., Harold Kendrick, 320 G. Daniel Baldwin Bldg.

Harrisburg: Harrisburg Symphony (85). Conductor, Edwin McArthur. Soloists, Bernard Greenhouse, Luboshutz and Nemenoff, John Corigliano, Richard Farrell, Regina Resnik, chorus of school children of area. Choruses of the Wednesday Club and Harrisburg Choral Society. Harrisburg Symphony Series presents 5 concerts by this orchestra under McArthur, and 2 by Philadelphia Orchestra, Ormandy conducting. The Forum Auditorium. Address: 26 No. Third St.

Johnstown: Johnstown Municipal Orchestra (65). Conductor, Russell Gerhart. Soloists, Ferrante and Teicher, Wilkins and Bitter, Pamela Gerhart. 5 concerts. Cochran High School Auditorium (2500).

Meadville: Meadville Orchestral Society (55). Conductor, Maurice M. Lord. 4 concerts. Auditorium (1200).

Philadelphia: Philadelphia Orchestra (104). Conductor, Eugene Ormandy. Associate conductor, Alexander Hilsberg. Guest conductors, Ernest Ansermet, Saul Caston, Eduard Van Beinum. Soloists, Serkin, Jambor, Firkusny, Xydis, Solomon, Telmanyi, Brusilow, Costello, Kincaid, Hilser, McLane, Francescatti, Milstein, Pressler, Kapell, Varnay, Approx. 125 concerts. Academy of Music (3065). Children's and students' concerts. Worcester Festival, Oct. Ann Arbor Festival, May. Seasons in New York, Washington, Baltimore, concerts in other cities. Mgr., Hari McDonald, 1910 Girard Trust Co. Bldg.

Philadelphia: New Chamber Orchestra of Philadelphia (28). Conductor, Ifor Jones. Soloists, Curtis Quartet. 5 concerts. Academy of Music (3000). Address: New School of Music, 1718 Pine St.

Philadelphia: Germantown Youth Orchestra (125). Conductor, J.W.F. Leman. 3 concerts. Academy of Music (2980). Pres., Bevan P. Y. Jordan, 837 E. Rittenhouse St.

Pittsburgh: Pittsburgh Symphony (86). Guest conductors, Victor de Sabata, Leopold Stokowski, Paul Paray, Eugen Szenkar, Guido Cantelli. Musical adviser, Vladimir Bakaleinikoff. Soloists, Horowitz, Vronsky and Babin, Robert Casadesus and Jean Casadesus, Brailowsky, Janis, Kapell, Milstein, Stern, Thavlu, Parisot, Downtown Chorale (Henry Mazer, director). 50 concerts. One week tour of Ohio. Syria Mosque (3730). Mgr., Edward Specter, 1305 Farmers Bank Bldg.

Pittsburgh: Bakaleinikoff Sinfonietta (26). Conductor, Vladimir Bakaleinikoff. Soloist, Mary Henderson. 18 concerts. Tour in October, 1950, through 8 states. Mgr., Sidney Cohn, 360 Melwood St.

Reading: Reading Symphony (80). Conductor, Alexander Hilsberg. Soloists, Francescatti, Mildred Whitehill Richter, Abba Bogin. 4 concerts. Rajah Theater (2100). Mgr., Dorothy Rowe, 635 Penn St.

Scranton: Scranton Philharmonic (85). Conductor, Dr. Frieder Weissmann. Soloists, Regina Resnik, Mark Roval, Claudia Pinza, Claudette Sorel, Anne Bollinger. 5 adult, 5 youth concerts. Masonic Temple (1822). Mgr., Bette Huber, Chamber of Commerce.

Wilkinsburg: Wilkinsburg Civic Symphony (102). Conductor, Eugene Reichenfeld. 4 concerts. Also one for City of Pittsburgh and a pop concert free to the public at Wilkinsburg's athletic field (5000). Senior High School Auditorium (1500). Mgr., Charles Ray, 1333 Singer Place.

York: York Symphony (75). Conductor, George Hurst. Soloist, Mischa Mischakoff, Alec Templeton, Charlotte Bloecher, Gloria Rohrbach, Aaron Rosand. 5 concerts. High School Auditorium (1700). Amateur orchestra. Mr. Hurst new as conductor this season. Mgr., Glenn Brilhart, 172 E. Cottage Place.

RHODE ISLAND

Providence: Rhode Island Philharmonic (35). Conductor, Francis Madeira. Soloists,

(Continued on next page)

ROLL CALL

(Continued from preceding page)

Ralph Einstein (1st tour), Davis Cunningham (2nd tour), Mary Becker (3rd tour). 30 concerts. Three regular tours throughout state. State-sponsored school concerts, children's and pop concerts. Mgr., Raymond G. Williams, 31 Laurel Ave.

SOUTH CAROLINA

Charleston: Charleston Symphony (75). Conductor, J. Albert Fracht. Soloists, Ernst von Dohnanyi, Jeanne Mitchell and local artists. 3 concerts. County Hall (4400). Mgr., Mrs. Cecil I. Saul, 243 King St.

Greenville: Bob Jones University Orchestra (40). Conductor, Dr. Karl E. Keefer. Soloists, Marilyn Allen, Doris Doe, Charles Kullmann, Lorenzo Alvary, Martial Singher. 6 concerts. Rodeheaver Auditorium (3000). Mgr., R. K. Johnson, Bob Jones University.

TENNESSEE

Chattanooga: Chattanooga Philharmonic (70). Conductor, Joseph Hawthorne. Soloists, Gladys Swarthout, Johana Harris, Harry Shub, Oscar Levant, Gabor Carelli, Alice Howland, Frank Edwinn, Mary Henderon, Margaret Truman. 9 concerts. Chattanooga High School Auditorium (1500) and Municipal Auditorium (5000). 5 tours. Mgr., Ralph Black, 928 James Bldg.

Knoxville: Knoxville Symphony (80). Conductor, David Van Vactor. Soloists, Alfred Schmied, John Tegnell, University of Tennessee Chorus (conducted by William Starr). 8 concerts. Bijou Theater (1750). Mgr., Arthur W. Lavidge, 323 Mercantile Bldg.

Memphis: Memphis Symphony. Has not functioned since 1947. Mgr., Mrs. George Clarke Houston, 769 University Blvd.

Oak Ridge: Oak Ridge Symphony (60). Conductor, Waldo Cohn. Soloists, Nadia Reisenberg, Gregory Bemko, Jack Shapiro, Jacinta Howard and Ann Bunker. 6 concerts. Oak Ridge High School Auditorium (600). Mgr., Waldo Cohn, 109 Kingfisher Lane.

TEXAS

Amarillo: Amarillo Symphony (60). Conductor, A. Clyde Roller. 12 concerts. Managed by InterState Theatre, Esquire Theatre.

Austin: Austin Symphony (62). Conductor, Ezra Rachlin. Soloists, Melchior, Weissenberg, Rachlin, Vronsky and Babin, Kwalwasser. 9 reg. concerts; 4 for children; 1 "drive-in"; 1 at University of Texas Hogg Auditorium (1300), Gregory Gym (6000). Five tours being planned. Mgr., Bertram Simon, Box 1160.

Corpus Christi: Corpus Christi Symphony (68). Conductor, C. Burdette Wolfe. Soloists, Amparo Iturbi, Menuhin, Luigi Silva, Margaret Truman. 6 pairs concerts. Miller High School (1000). Sponsored by Corpus Christi Symphony Society and Del Mar College.

Dallas: Dallas Symphony (82). Golden Jubilee Season. Conductor, Walter Hendl. Guest conductors, Eleazar De Carvalho, Paul Breisach. Soloists, Elman, Milstein, Morini, Firkusny, Kapell, Gorodnitzki, Tourel, Choir of North Texas State College. Gerald and Wilfred Beal, James Mathis. 80 concerts, State Fair Auditorium (4500). Six weeks tour, Southeast and Midwest. 42 concerts, 36 cities. 6-concert series in Fort Worth.

El Paso: El Paso Symphony (85). Conductor, H. Arthur Brown. Soloists, Traubel, Berini, Levant, Fournier, Podis. 5 concerts. Liberty Hall (2396). 2 children's concerts. Mgr., Mrs. A. F. Quisenberry, Rm. 1620 Hilton Hotel.

Houston: Houston Symphony (85). Conductor, Efrem Kurtz. Guest conductors, Ormandy, Stokowski. Soloists, Flagstad, Heifetz, Firkusny, Lympany, Sorin, Carol, Stern, Travers, Dorfmann. 92 concerts. City Auditorium. Four week tour of South. Mgr., Tom M. Johnson, City Auditorium.

Lubbock: Lubbock Symphony (75). Conductor, William A. Harrod. Soloist, Robert Pipkin. 5 concerts. Lubbock High School Auditorium (1000). Sponsor local soloist, also book outside artists. Mgr., Mrs. A. C. Sanders Jr., 2214—24.

San Antonio: Symphony Society of San Antonio (80). Conductor, Max Reiter. Guest conductor, Ormandy, Stokowski. Soloists, Firkusny, Menuhin, Flagstad, Hegyi, Christoff, Rubinstein, Piatigorsky, Curzon, Weissenberg, Morini, Yeend. 15 concerts. Municipal Auditorium (6000). 15 Texas tour dates; 5 children's concerts; 5 youth concerts; 8 military concerts; 4 operas (see opera company listings). Mgr., A. M. Walker, 916 Maverick Bldg.

Wichita Falls: Wichita Falls Symphony (853). Conductor, Frederic Balazs. 5 concerts and children's concerts. Memorial Auditorium (3400). Sec'y., Pearl Payne, 3333 Lake Park Dr.

UTAH

Salt Lake City: Utah Symphony (80). Conductor, Maurice Abravanel. Soloists, Traubel, Johannesen, Horowitz, Tibor Zelig (concertmaster), Piatigorsky, Uninsky, Odnoposoff. 9 concerts. Salt Lake Tabernacle (4500). 7 concerts on tour, 3 youth concerts, 6 school rehearsal concerts. Man. Dir., David S. Romney, 55 W. First South St.

VIRGINIA

Richmond: Richmond Symphony (70). Conductor, William Haaker. Soloists to be announced. 5 concerts. Mosque Theater (5000). Mgr., William Eanes, Jr., Box 677.

Richmond: Virginia Orchestra (25-45). Conductor, William Haaker. Soloists to be announced. 60 concerts in Virginia; tour of 2 weeks out of state. Mgr., P. L. Parrish, Box 677.

Richmond: Richmond Professional Institute Orchestra (50). Conductor, Edgar Schenkman. Soloists and number of concerts undetermined. College orchestra. Mgr., Donald P. Murrill, 3111 Fourth Ave.

WASHINGTON

Seattle: Seattle Symphony (76). Conductor, Manuel Rosenthal. Soloists, Firkusny, Schuster, Novotna, Valdengo, Roney, Stoska. 16 concerts. Civic Auditorium (5200). Additional concerts under sponsorship of Standard Oil of California. Exec. Vice-Pres.: John H. Hauberg, Jr. Promotion Dir., Tom Herbert. 620 Seaboard Bldg.

Seattle: Seattle Philharmonic and Choral Society (80). Conductor, Don Bushell. Soloists, winners of vocal competition, Nov. 4, instrumental, Jan. 13. 3 concerts. Meany Hall on Univ. of Wash. campus (2200). Chorus (100) sings with the orchestra in Dec. 19 concert as well as with the Seattle Symphony during its season. Address: Box 177.

Seattle: Youth Symphony of the Pacific Northwest (85). Conductor, Francis Aranyi. Soloists, from sections of the orchestra—conductors, vocalists, pianists as guest performers. 12 public concerts. 4 youth symphony school concerts. Eagle's Auditorium (2600). 4 or 5 out of town concerts. Summer concerts, Pacific Northwest Music Camp at North Bend, Wash. Mgr., R. E. Harper, 420 Joshua Green Bldg.

Walla Walla: Walla Walla Symphony (60). Conductor, William H. Bailey. 3 concerts. Walla Walla High School Auditorium (950). Sponsored and managed by Walla Walla Symphony Society. Pres., Lella B. Sutherland, 420 So. Second Ave.

WEST VIRGINIA

Charleston: Charleston Symphony (85). Conductor, Antonio Modarelli. Soloists, Andre Van Damme, Jean Devereaux, John Lambros, Marjorie Mitchell, John Jacob Niles. 6 concerts. Municipal Auditorium (3617). 2 children's concerts. Possibly 4 tour engagements. Mgr., Mrs. Harvey M. Davis, P. O. Box 2292.

Wheeling: Wheeling Symphony (68). Conductor, Henry Mazer. 6 regular, 6 summer concerts. Capitol Theater (2500). 4 out of town concerts. NBC broadcast, May 13. Mgr., Chester R. Hubbard, 2227 Chapline St.

WISCONSIN

Kenosha: Kenosha Symphony (70). Conductor, Harold Newton. Soloists, Donald Gramm, Jenska Slebos, Robert MacDowell. 3 concerts. Mary D. Bradford High School Auditorium (1400). One pop concert with local artists. Mgr., Mrs. Ragnhild Holmquist Congdon, 6350 Seventh Ave.

Madison: Madison Civic Music Association (80). Conductor, Walter Heerman. Soloists, Helen Boatright, Gunnar Johansen, Marjean Moore, Bettina Bjorksten, Marian Austin, Robert Tottingham. 6 concerts. Masonic Temple (1200). Mgr., Mrs. Paul Jones, 211 N. Carroll St.

Milwaukee: Symphony Under the Stars (65). Conductor, Jerzy Bojanowski. Soloists, six, plus an opera performance by the Nat'l Opera Ass'n. 6 concerts, Blatz Auditorium (10,000). In addition to the summer season, several winter concerts. Mgr., Jerome C. Dretzka, County Court House.

Racine: Racine Symphony. Conductor, Frederick Schulte. Soloists, Roland Hayes, Irma Schenuit Hall, Ingrid Hallberg. 3 concerts. Mainstreet Theater (1100). Mgr., Thomas Corbett, Box 273.

Waukesha: Waukesha Symphony (87). Conductor, Milton Weber. Soloist, Glauco D'Attili, pianist. 5 subscription concerts. 1 children's concert. Waukesha High School Auditorium (840). Mgr., Ernst Wallau, R.R. 4.

KEYBOARD BATONIST . . . George Schick boked to Chicago Symphony audiences on Oct. 14 in the piano part of Hindemith's The Four Temperaments for string orchestra and piano. He took the podium for the first time as assistant conductor of the orchestra at the concert of Nov. 4.

HAWAII

Honolulu: Honolulu Symphony (80). Conductor, George Berati. Soloists, Sanroma, Maynor, Chieko Hara. 21 concerts. McKinley Auditorium (1986). Mgr., Harold P. Milnes, 428 Merchandise Mart, Honolulu, T. H.

CANADA

Kitchener: Kitchener-Waterloo Symphony (80). Conductor, Dr. Glenn Kruspe. Soloists, Ray Dudley, Laura Muir, John Scherber. 4 concerts. 2 students' concerts. Collegiate Auditorium (1800). Address: 74 St. George St.

Montreal: Les Concerts Symphoniques de Montreal (80). Conductor, Desire Defauw. Guest conductors, Klemperer, Munch, Stokowski, Ansermet, Rodzinski. Soloists, Henriot, Ballon, Firkusny, Solomon, Szigeti. 24 concerts. Auditorium (1400). Mgr., Pierre Beique, 1475 Sherbrooke St. W., Montreal, P. Q.

Montreal: Montreal Women's Symphony (75). Conductor, Ethel Stark. Soloist (first concert), Malcuzynski. 5 concerts. Plateau Hall (1500). Pres., Mrs. Enid Turner Bone, 551 Argyle Ave., Westmount, P. Q., Canada.

Regina: Regina Orchestral Society (50). Conductor, W. Knight Wilson. 4 concerts. Darke Hall (900). Mgr., H. L. Stephens, 2332 Cameron St.

Toronto: Toronto Symphony (85). Conductor, Sir Ernest MacMillan. Assistant conductor, Paul Scherman. Guest conductors, Joseph Post, Alfredo Antonini, Geoffrey Waddington. Soloists, Thomas L. Thomas, Jean Dickenson, Jan Peerce, Neil Chotem, Betty Jean Hagen, John Knight, Barbara Gibson, George Murray, Eileen Farrell, Lawrence Winters, Bell Singers, Giuseppe di Stefano, Igor Gorin, James Shields, Patsy Parr, Conrad Thibault, Eugene Conley, Arthur Garami, Beth Lipkin, June Kowalchuk, Andrew Benac, Victor Feidbrill, Glenn Gould, Toronto Mendelssohn Choir. 79 concerts, Massey Hall (2766). Palace Theater. Mgr., J. W. Elton, 178 Victoria St.

Toronto: Toronto Philharmonic (80). Guest conductors. Soloists, Canadian talent and artists from the U.S.A., etc. 17 concerts. Varsity Arena (7000). Summer concerts each Thurs. eve., May to Sept., Promenade Symphony Concerts. Operated by Toronto Musical Protective Assoc., Local 149, AF of M. Mgr., Ernest Johnson, 402 Metropolitan Bldg.

Vancouver: Vancouver Symphony (70). Guest conductors. Soloists, Jacob Lateiner, Barbara Custance, Helen Vass, Roman Totenberg, Jacqueline Smith, Lois Marshall. 20 concerts. Orpheum Theater (2871). Mgr., T. Fitz-Gibbon, 630 Seymour St., Vancouver, B. C.

Winnipeg: Winnipeg Symphony (78). Conductor, Walter Kaufman. Soloists, Margaret Ireland, Donna Grescoe, Jan Rubes. 12 concerts, Winnipeg Auditorium (3809). Tours of western Canada. Mgr., James L. Henderson, 270 Edmonton St.

ARGENTINA

Buenos Aires: State National Orchestra. Roberto Kinsky permanent assistant conductor, and guest conductors.

Buenos Aires: Teatro Colon's Orchestra, under the general management of the theater's director. Guest conductors.

Buenos Aires: Orquesta Sinfónica de la Ciudad de Buenos Aires. Washington Castro asasistant conductor and guest conductors. Under management of the director of the Teatro Municipal General San Martin, Avenida Corrientes 1530, Buenos Aires.

Buenos Aires: Orquesta de Radio del Estado, Bruno Bandini conductor.

Buenos Aires: Orquesta de Radio El Mundo, guest conductors.

Buenos Aires: Orquesta Sinfónica de la Asociación Wagneriana, Santa Fe 1145, Buenos Aires.

Buenos Aires: Orquesta Sinfónica de la Asociación Sinfónica Femenina. Celia Torrá conductor.

Buenos Aires: Asociación del Profesorado Orquestal, Sarmiento 1676, Buenos Aires.

Buenos Aires: Orquesta de la Asociación Amigos de la Música. Ljerko Spiller conductor.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfónica. Olger Bistevins conductor.

Mendoza: Orquesta Sinfónica de la Universidad Nacional de Cuyo. Jean Constantinescu conductor.

Rosario: Orquesta Asociatión Sinfónica. José F. Ferrini conductor.

Rosario: Orquesta de la Sociedad Filarmónica.

Tucumán: Orquesta Sinfónca de la Universidad de Tucumán, Balcarce 319, Tucumán. Conductor, Carlos Felix Cillario.

BRAZIL

Rio de Janeiro: Orquestra Sinfonica Municipal (82). Henrique Spedini, conductor, Teatro Municipal (2205). Mgr., Maciel Pinheiro, Departamento de Difusao Cultural, Av. Nilo Pecanha 31, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfonica Brasileira (90). Guest conductors. Teatro Municipal. Mgr., Almte. Adalberto Lara de Almeida, Av. Rio Branco 137 s/805, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfonica do Rio de Janeiro (75). Teatro Municipal and Salao Leopoldo Miguez (1120). Jose Siqueira, conductor and mgr. Av. Nilo Pecanha 12-12° and. Rio de Janeiro.

Rio de Janeiro: Orquestra Universitaria (60). Salao Leopoldo Miquez (1120). Raphael Baptista, conductor and mgr. Rua Santa Luzia 205, Rio de Janeiro.

Sao Paulo: Orquestra Sinfonica Municipal (93). Camargo Guarnieri, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Departamento Municipal de Cultura, Teatro Municipal, Sao Paulo.

Sao Paulo: Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

Minas-Gerais: Orchestra Estadual. Arthur Bosmans, conductor. Mgr., Walkiria Bosmans, 175 Rua Minas Novas, Belo-Horizonte.

Minas-Gerais: Municipal Orchestra.

Pernambuco: Orquestra Sinfonica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baia: Orquestra Sinfonica da Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio da Se, Salvador, Baia.

Santa Catarina: Orquestra de Sociedade Cultura Musical (35). Emanuel Paulo Peluso, conductor. Teatro Alvares de Carvalho (600). Mgr., Arnoldo Suarez Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

Paraná: Orquestra Sinfonica Brasilio Itibere. George Kaszas, Ludovico Seyer, Bento Mossurunga, conductors. Concordia Club (1200). Mgr., Fernando Correia Azevedo, Rua Brigadeiro Franco 2494, Cutiriba, Paraná.

BOLIVIA

La Paz: Orquesta Sinfonica de la Paz. Erich Eisner, conductor.

CHILE

Santiago: Orquesta Sinfonica de Santiago de Chile. Conductor, Victor Tevah.

COLOMBIA

Bogota: Orquesta Sinfonica Colombiana. Conductor, Guillermo Uribe Holguin.

COSTA RICA

San Jose: National Symphony of Costa Rica. Conductor, Joseph Wagner (former conductor, Duluth Symphony).

CUBA

Havana: Orquesta Filarmónica de la Habana. Pascual de Rojas, president. Armando J. Coro, vice-president, Guillermo Rodriguez, business manager. Office: San Miguel 410, altos, Havana.

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Buenos Aires Applauds Rodzinski, Paris Ballet

By Jorge M. White

BUENOS AIRES.—In his Argentine debut as conductor of the Colon Orchestra, Artur Rodzinski provided a rare blend of arresting interpretation, beautiful tone and nearly flawless playing. The Symphonic Movement by Roberto Garcia Morillo, delivered with cleanness of outline, was followed by resplendent versions of Shostakovitch's First Symphony, the prelude to Moussorgsky's Khovantchina and Ravel's Daphnis and Chloe second suite. Dr. Rodzinski gave penetrative and compelling readings, beautifully proportioned and shaded. The Tchaikovsky Fifth Symphony, performed with warmth, impetus and brilliance, made a triumphal conclusion.

It was unfortunate that Dr. Rodzinski was further called to conduct Rimsky-Korsakoff's Coq d'or, presented in its operatic form with a mediocre and uneven vocal cast. The conductor emphasized all the poetic appeal and fascinating orchestration of the work. The stage direction by Dino Yannopoulos, with the aid of the colorful Nicola Bencis *décors* and costumes, provided a gratifying spectacle. Among the dancers, Ada Kristel and Nora Irinova skilfully mimed the parts of the Queen of Shemaka and the Golden Cockerel. With the exception of Eugenio Valori's sharp and vocally accurate interpretation of the Astrologer, the cast failed to measure up to the requirements of the Rimsky-Korsakoff opus.

Paris Opera Ballet Feted

From Sept. 12 to 28, the Colon was crowded as I have not seen it for a long time. Enormous throngs flocked to see the Paris Opéra Ballet, which came from Europe with its complete equipment of directors, artists, scenery and costumes. As a whole, the ensemble created a great impression due to the precision and superlative merit of its presentations, which exhibited the superb training given at the famous "Foyer de la Danse."

The series opened with Les Mirages, with choreography by Serge Lifar, which blends well with the music by Henri Sauguet, written in a discreet modern idiom with an effective climax at the end. The novelty revealed Michel Renault as an outstanding *"danseur etoile,"* with a lively personality, and a flawless technician; Nina Vyroubova, who danced with an air of nobility and refinement combined with extraordinary technical facility and beautiful arm posturing; Micheline Bordin, with a personality of great charm, magnificent elevation and clean technique.

Novelty by Auric

Another novelty was Phedre (inspired by the Racine tragedy), an impressive pantomime rather more than a ballet, conceived by Jean Cocteau and Lifar. It has a score by Georges Auric, which —even if given to exaggerated effects, at times, has soundness in construction and development, and a consistent flow of melody. Tamara Toumanova's stage presence and superb pantomimic art admirably fitted the taxing requirements of the protagonist part.

A pleasant Suite en Blanc with music by Lalo was a delicate exhibition of finesse on the part of the entire ensemble. Lisette Darsonval invested every movement with a subtle combination of classicism and *chic*, which did not exclude a dazzling display of *"fouettés sur place."* Bardin's elegance and finish were also beautifully in evidence. A Tchaikowsky Pas de deux from Casse-Noisette introduced Alexandre Kaliounjny as one of the spectacular dancers of this generation. He shared honors with Toumanova, who exhibited admirable balance.

Jean Paul Andreani, slender and agile, proved a first-class dancer in La Péri by Dukas, with Denise Bourgeoise, the possessor of a strong technique, as his co-artist.

Other outstanding novelties were Dramma per Musica, based on Bach music for soloists, chorus and orchestra, and Salade by Milhaud, both with choreography by Lifar. Le Palais de Christal, with choreography by Balanchine and based on the Bizet Symphony in C, is familiar to North American audiences. Passion, a modern ballet by Lifar, inspired by the Franck Symphony, was a triumph for young Liane Daydé. Romeo et Juliette to Tchaikovsky opus, was beautifully performed by Darsonval and Kaliounjny.

Modern and Classic Works

Choreography for Roussel's Festin de l'araignée and Les animaux modeles (Francis Poulnec) was far below the merits of the scores. Also of little interest were Soir de Fête, La Grand Jatte and Guignol et Pandore.

The traditional classic ballets were represented by two beautiful Giselles, alternatively performed by Toumanova and Darsonval and Bardin and Vyroubova (Queen of the Willis). Coppelia, with Darsonval, and a Divertissement arranged by Lifar on the traditional Sleeping Beauty (Petipa-Tchaikovsky) featured Max Bozzoni as a distinguished partner with all the *"etoiles."*

The lovely sets and costumes by Cocteau (for Phèdre), Derain, Leonor Fini, Cassandra and Dignimont provided a rich frame.

Richard Blareau, Robert Blot and Cesar de Mendoza were the accomplished orchestral leaders.

Mexico Lauds New Artists and Works

By Charles Poore

MEXICO CITY.—Sigi Weissenberg closed his Mexico City series of concerts triumphantly with two Sunday morning appearances in the beautiful Roble Theatre, as soloist with the Philharmonic Orchestra.

For his first concert he chose the Mozart No. 23 (A Major), Chopin's First (E Minor), and the Rachmaninoff, op. 30 (D Minor); and for the latter event, the Brahms Second (B flat Major), Mendelssohn in G Minor, and the Second Rachmaninoff.

The Brahms was magnificent, both from the point of view of Weissenberg's virtuosity and viewed as a masterwork. This concerto preeminently demands a soloist of youthful vigor, such as Weissenberg has in good measure. It makes terrific technical demands on the soloist, and it is not too grateful to perform, but its total effect is of poetic grandeur.

Asociacion Musical Daniel has presented this season several virtuoso pianists, and each artist has illumined his work with his own personal moods and special talents. Weissenberg's playing is always crystal clear; he never gives the impression of trying to create a sensation by showmanship, but rather projects a mood of sincerity and tranquil-

lity. His stay here has been in the nature of a triumph, and he has been honored at many social events.

The Orquesta Nacional finished its eight-week season of symphony concerts in the Bellas Artes with two programs of special note. The first featured the Brahms Fourth and the Prokofieff Sixth, and—of special interest—the Divertimento in C by the young Mexican, Joaquin Gutierrez. Written as a kind of medley with echoes of well-known North American themes—Ol' Man River, the Rhapsody in Blue, and a hint of Negro Spirituals, to give a little feeling of the nostalgia of the Old South—it was far from being just a copy of familiar music; the work gave evidence of real creative talent, pointing to a future of greater independence and originality.

Gutierrez is largely self-taught in composition; his chief interest is architecture. But the success of his first venture in composition may eventually lead him into a musical career.

The Brahms Fourth, as directed by Pablo Moncayo, sounded entirely authentic. Not so many years ago Brahms' symphonic music was little known and little comprehended by musicians and laymen here. Now Moncayo has instilled in the players a feeling for this master, and the public has learned to appreciate his music.

At the preceding concert there was a novelty—Emil Sauer's Piano Concerto in E Minor, here played by his former pupil (later his wife and collaborator), Angelica Morales. Composed in 1900, the score has all the earmarks of the romanticism of the period. It proved to be thoroughly delightful, rather in the vein of chamber music.

Blas Galindo, director of the National Conservatory, recently presented his Conservatory Boys Choir in a concert in Bellas Artes, in a program that ranged from Bach to Britten, with some old English works, and at the close examples of contemporary Mexican songwriting. Jesús Duron, of the Conservatory faculty, directed the list, the first of three under his direction.

It was gratifying to note that already these boys, ranging from ten to fifteen years, show a real feeling for ensemble singing, and a notable tone color. It encourages one to foresee that there will be much better choral singing in Mexico in the future when youngsters such as these grow up and take their places in adult groups.

In the Britten cycle, with harp accompaniment, the boys essayed the English language with only a modicum of success. This is not to belittle the boys' efforts, however, for many an adult choral group does not succeed better.

Szigeti Philosophic After 5-Day Ellis Island Stay

Joseph Szigeti, the eminent violinist, left Ellis Island on Nov. 20, after having been detained five days by the Immigration authorities under the new Internal Security Act. A permanent resident of this country, who has applied for citizenship, Mr. Szigeti this season celebrates his 25th anniversary as an artist appearing in the United States.

During his detention, an appeal signed by a number of prominent artists had petitioned the authorities on his behalf, and Herbert Barrett, his personal representative, said that even after Szigeti's release letters and telegrams in the same vein were being received.

The artist himself was philosophical, saying that he hoped he was mature enough to realize that when a blanket law is passed, it brings hardship to innumerable individual cases. "I don't consider I should be worried," he said, "especially when I was surrounded by people who have been through infinitely greater anguish in recent years." He added that he had never belonged to any kind of political organization.

A special concert has been arranged at Carnegie Hall on Dec. 19, when Szigeti will play four works with members of the New York Philharmonic-Symphony, Dimitri Mitropoulos conducting. They are the Beethoven Violin Concerto (his American debut work), the Brahms Violin Concerto, Corelli's La Folia, and Bartok's Portrait No. 1, op. 5.

Storm Fails to Defer Philharmonic Concert

Although ten players of the New York Philharmonic-Symphony Orchestra were prevented by the heavy storm of Nov. 25 from reaching Carnegie Hall, the concert went on as scheduled. Robert and Gaby Casadesus were soloists in the first Manhattan hearing of Mr. Casadesus' Concerto for Two Pianos and Orchestra under the baton of Dimitri Mitropoulos. The soloists were also heard in Mozart's Concerto in E flat (K. 365) for two pianos. The orchestra repeated Howard Swanson's Short Symphony, performed at the midweek concerts, and opened with Weber's Ruler of the Spirits Overture. The management announced that ticket holders who were not able to get through the storm could exchange their reservations for the Dec. 10 or 17 concerts.

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NEW YORK HERALD-TRIBUNE, VIRGIL THOMSON: "The program was a delight and the playing excellent. Robert Scholz, who conducted, read everything with the utmost of lucidity. Rarely does one hear an orchestral concert in which the essentials of each work's formal proportions, as well as its executional details, are so firmly in place as they were last night."

MONTREAL GAZETTE, THOMAS ARCHER: "Mr. Scholz has built himself a fine little chamber orchestra whose Bach and Mozart sounded pretty simon pure. It is needless to say that such works are far better heard from an instrumental aggregation of this type than when played by a large orchestra for which they were never intended. The little orchestra produced a surprisingly full tone. This is obviously due to the admirable balance and meticulous discipline observed with the utmost consistency. Mr. Scholz' musicians are picked men and women. They play with individual intelligence as well as a concerted plan. The concert ended with a singularly clear and beautiful performance of Mozart's Symphony No. 25 in A major."

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Philadelphia Hears Several New Scores

By Samuel L. Singer

PHILADELPHIA. — Eugene Ormandy is varying the symphonic diet of Philadelphia Orchestra audiences with an average of one premiere a week. Finest of the works new locally was Paul Creston's Third Symphony—Three Mysteries—which had had its world premiere at the Worcester Festival and was reviewed at that time in these columns. The work as a whole underscores Creston's standing as a serious composer of originality and craftsmanship. This program also featured Zino Francescatti's impeccable playing of the Beethoven Violin Concerto.

New here, although eleven years old, was Milhaud's First Symphony. The craftsmanship of the composer was evident, but the Symphony appeared uneven in inspiration and effect, and much dissonance seasons the work. The finale, developed to an impressive climax, includes a theme akin to a Palestinian folksong. Rudolf Serkin gave a leonine performance of the "Emperor" Concerto.

A Bach program commemorating the bicentennial featured Agi Jambor, pianist, in two concertos—playing the D-minor with firmness, expressiveness, and crystal clarity, and scoring again in the Triple Concerto in A minor, with Concertmaster Alexander Hilsberg and William Kincaid, first flutist. The program included Ormandy's opulent transcription of the Passacaglia and Fugue, and three excerpts from Wachet Auf, with the able Temple University Choirs directed by Elaine Brown.

The Orchestra's Youth Concerts, after hard sledding for some seasons, appear revitalized under the name of Student Concerts. Lighter programs and more features seem to have done the trick—plus a stronger campaign among schools and colleges. The opening concert was sold out.

White Opera Staged

Opera news here was made by America's Negro opera group, the Dra-Mu, with the local premiere of Clarence Cameron White's Ouanga. This story of the Haitian emperor Dessalines's ill-fated efforts to halt voodooism has a score with much to recommend it. The libretto by John Frederick Matteus is packed with drama, and there are several tense scenes. For the most part, the composer has kept pace with his story material.

The Prelude is atmospheric, although with music occasionally reminiscent of American Indian themes, and would stand on its own as an orchestral item. The score makes good use of woodwinds in many places. Fine choral writing marks the Coronation Scene as well as the final Funeral March for the emperor, which includes a choral dirge. There are several pulsing arias by leading characters.

The performance of the Dra-Mu, a semi-professional company directed by Henri Elkan, did not equal the caliber of its material. The voodoo dances in the first scene, for instance, lacked sufficient abandon. Most effective was the choral work. Outstanding in the cast were Lois Raye and Carmen Malibranche, sopranos; Holton Hackett, tenor, and William Smith, bass.

Other Lyric Hearings

Frank Guarrera sang the role of the Barber of Seville for the first time, in a Philadelphia La Scala Opera Company production, and stole the show. It was hard to believe it was Guarrera's first Figaro, because of his complete ease in the role, his exuberance, vocal color, warmth, and skillful shading. Graciela Rivera made a believable Rosina, while Antonio Madassi, as the Count, was ever the tenor. Victor Tatozzi and Lloyd Harris were excellent as Basilio and Bartolo. Carlo Moresco conducted.

Earlier, the Scala began its season with La Gioconda under handicaps, because of the late substitutions not only of leading singers, but the conductor. The cast included Lucia Turcano, Eleanor Knapp, Pasquale Ferrara, Claudio Frigerio and Lillian Marchetto, with Moresco directing.

The Philadelphia Civic Grand Opera Company repeated the artistic success of Samson and Delilah, with which it began its career last season. Blanche Thebom enlarged on her triumph as Delilah, Raoul Jobin was a forceful Samson, and Martial Singher again scored as the High Priest. Giuseppe Bamboschek conducted.

Hilde Reggiani and Bruno Landi were warmly welcomed on their return after several seasons, in the Civic Grand Opera's La Traviata. Consistently excellent was Cesare Bardelli as Germont, Bamboschek again conducted.

Eleanor Steber, familiar in many opera roles here, gave her first local recital and deepened one's respect for her many-sided artistry.

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Boston Symphony Offers Novelties

By Jules Wolffers

BOSTON.—Several "firsts" have marked Boston Symphony programs. New to the Hub was Honegger's Prelude, Fugue and Postlude, well received at the second concert. Martinu's Piano Concerto No. 3 had the advantage of Rudolf Firkusny's expert pianism, but the work did not impress greatly on first hearing. The same program showed Charles Munch in capricious mood for the Franck Symphony.

The third program was Bach-Handel, with E. Power Biggs soloist in the latter's "Cuckoo and Nightingale" Concerto. Performances ranged from ordinary to excellent, with fine work in the Brandenburg Concertos No. 2 and 6.

For the fourth program, Nov. 3 and 4, David Diamond's Symphony No. 3 had an excellent performance. The over-all impression is of energy and force—a good piece of writing, it scored a success. The same program featured stunning performances of Roussel's Bacchus and Ariane Suite No. 2, and the Berlioz Fantastic Symphony.

Another "first" came in the fifth pair, when Yehudi Menuhin played the Mozart Concerto in D (K. 271A) for initial hearing at these concerts. The work is fine and ingratiating, but more subtlety might have been expected from the soloist, who played in very straightforward style. The audience nevertheless liked him very much. Munch was at his best in the Schoenberg Chamber Symphony (arranged for full orchestra), and in a stunning reading of the Schumann First.

Although not scheduled originally, Menuhin made a pre-concert appearance in the opening of the new Thursday evening rehearsal concerts. Originally, the Friday afternoon concerts of the Friday-Saturday series started out as rehearsal-concerts.

San Carlo Opera

Among the visitors, the San Carlo Opera, gave ten shows in eight days at the Boston Opera House. As a whole, the singing was of good caliber, with most of the roles taken by David Poleri, Anton Marco, Victor Tatozzi, Stefan Ballarini, Lloyd Harris, Carole Stafford, Mollie Knight, Margery Mayer, Lorraine Calcagno, William McCully, and Vasso Argyris. The Boston coloratura soprano, Lorraine Ippolito, disclosed a fine, clear and well-trained voice in a local debut as Gilda in Rigoletto. Carlo Moresco and Constantino Turcano were the conductors for these presentations.

Recital Budget Varied

Among visiting artists, Wanda Paul made a good first impression at Jordan Hall; Horowitz pleased his hero-worshipping audience at Symphony Hall in spite

of deliberate understatement: Isaac Stern, assisted by Alexander Zakin, at Jordan Hall, gave remarkable performances. In the same hall, Elman never played better. At Symphony Hall, Malcuzynski aroused enthusiasm in his Richmond "Celebrity Series" audience: for the same series, Solomon repeated his success of last year; Anatole Kitain, pianist and Jacques Abram both appeared at Jordan Hall, and both with mixed reaction.

Recitals by resident artists have included that of Luise Vosgerchian, pianist, much at home in a Karel Husa Sonata, but somewhat sentimental in Beethoven, Op. 101; Rhodora Buckle Smith, soprano, in an interesting program of songs by relatives of great composers at the Boston University Course; and by pianist Sara Locke on the same series. On the Festival of New England Music, Edith Stearns, pianist, and Wilma Thompson, mezzo-soprano, attracted large Jordan Hall audiences and acclaim for their performances of works by Piston, Read, Slonimsky, Ives, Bernstein, Shapero, Foss and others.

There has been much activity in schools and colleges, with well-attended programs at Harvard, the New England Conservatory, the Boston Conservatory, M.I.T., and Simmons College, also at the Public Library and various museums.

L. A. Philharmonic Opens 32nd Season

By C. Sharpless Hickman

LOS ANGELES.—Beginning his eighth year as conductor and musical director of the Los Angeles Philharmonic Orchestra (and his first in a new five-year contract in the post), Alfred Wallenstein led the orchestra in a Beethoven-Wagner concert with Kirsten Flagsted as soloist, opening the 32nd annual symphony season at Philharmonic Auditorium.

The personnel turn-over this year has been about par for his regime—some 15 new players—but the discipline of the opening program was indeed admirable, although there was some whiteness in string tone, and an occasional fluff in the brasses during the Beethoven Seventh Symphony—but not, happily, during the taxing Wagnerian passages from the Funeral Music and Immolation Scene. These works, and the Overture to The Creatures of Prometheus and the scena and aria, Ah! Perfido, all received a cogent and expressive interpretation at Mr. Wallenstein's hands, with Mme. Flagstad her indubitable best in the finale from Die Götterdämmerung.

To this reviewer, however, an even more telling example of the orchestra's and Mr. Wallenstein's prowess was to be found in the brilliant readings of Hindemith's symphony from Mathis der Mahler, featured on the several out-of-town programs preceding the official opening, and on a Standard Hour broadcast over the NBC's Pacific Coast network.

San Francisco Opera's Second Week

The second week of the San Francisco Opera's Los Angeles season found attendance so much on the rebound (save for Otello) that the darkly muttered threats never to return will doubtless be dissipated. The drop was only 12 per cent from last season—not so bad for 13 operas in 13 days, following on the heels of 12 virtual sell-outs in 11 days for the Sadler's Wells Ballet. The engagement also came on the heels of season subscription drives by the Philharmonic Orchestra and the Behymer Concert series.

Outstanding in the second week were the Otello led by Fausto Cleva, with Ramon Vinay, Renata Tebaldi and Giuseppe Valdengo as principals; the consistently humorous Barber of Seville, which was "stolen" by Baccaloni, Tajo and Claramae Turner, though Lily Pons, Enzo Mascherini and Eugene Conley scored. There were also a double-bill of Suor Angelica (beautifully led by chorus director Kurt Herbert Adler) and Salome, with Brenda Lewis in the title role and Sigurd Bjoerling as Jokanaan, under Paul Breisach's stirring baton; a Magic Flute saved by Breisach in the pit and John Brownlee as Papageno; and a stunningly sung Aida, led by Gaetano Merola, with Tebaldi, Elena Nikolaidi, Mario Del Monaco, Robert Weede, Tajo and Yi-Kwei Sze. Miss Tebaldi is one of the finest dramatic sopranos we have heard since the prime of Rethberg and Ponselle; though still deficient in dramatic power, her voice is a rich, powerful, evenly projected organ of vibrant appeal.

Chamber Music Programs

Recent Evenings on the Roof concerts have introduced to local audiences Charles Ives' Second Quartet, played by the Coriolan Quartet on the Roof's Mozart series (two Mozart works and a contemporary score on each program), Leon Kirchner's Duo for Violin and Piano, played by the composer and Eudice Shapiro, and Stravinsky's Three Pieces for Clarinet, played by Kalman Bloch. Schoenberg's First Quartet was revived on another Mozart series concert, superbly played by the Compinsky String Quartet. Yet another Roof program on the regular series featured soprano Olive Mae Beach in Five Irish Songs by Arnold Bax, and in duets with Muriel Maxwell, contralto, by Schumann, Brahms, Schütz, Purcell and Monteverdi. At the same concert Bernard Kundell and Agnes Niehaus offered Bartok's First Sonata for violin and piano.

The Hollywood String Quartet introduced the Second Quartet of the French contemporary, Henri Sauguet—a pleasant piece, but hardly important. . . . The Los Angeles City College program featured a wide variety of chamber and choral music by young Leon Kirchner, unquestionably one of our finest young talents. . . . Yet another in the University of Southern California's Bach series had Uta Graf, soprano, collaborating with harpsichordist Alice Ehlers and others of the music faculty in a program featuring the Cantata No. 51. . . . Mme. Ehlers and her group of baroque music enthusiasts also took part in three Bach programs at Pomona College, with proceeds going to the Albert Schweitzer Fund.

Kendel Heads AMC

CHICAGO.—Dr. John C. Kendel, director of music education of the Denver public schools, has been named vice-president of the American Music Conference, it was announced by Louis G. LaMair, president. He will assume his duties Jan. 2.

Dr. Kendel, who served the Denver schools for 28 years, is a past-president of the Music Educators National Conference. He has been State director of music in Michigan, and has served on the faculties of the Chicago Musical College, American Conservatory of Music, Denver University, University of Colorado and the Colorado State College of Education.

Composers' Forum Concert

Works of Roger Goeb and Edward Lewis were given at the Composers' Forum in the McMillin Theatre, Columbia University, on Nov. 11. In scores for various instrumental combinations, Mr. Goeb showed sound craftsmanship, which allowed him to communicate persuasively music of lighter and more austere character. He is more imaginative in rhythmical and harmonic devices than melodic invention. Mr. Lewis was revealed as a melodist and a romanticist. His String Quartet as well as his other works on the program are proof of a real lyric talent and of his good sense of structural values. H. W. L.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Chasins Espouses Drive For Good Radio Music

In an address delivered at the Liberty Day Forum and luncheon of the National Federation of Music Clubs, in New York on Nov. 8, Abram Chasins, music director of Station WQXR, made some suggestions for combating the present slump of good music on most radio networks.

Mr. Chasins admitted that "serious music has taken a terrific beating on national radio" and that this might have given complacency to such high-type music broadcasters as WQXR. The latter station, he asserted, had had an increase in its daytime listening audience of 17 per cent, as contrasted with only 8 per cent for others. Evening listeners had grown by about one per cent for WQXR, while all other stations combined had suffered a 12 per cent loss for this part of the day.

"However," he admitted, "we are too much concerned with the musical health of our country to view the current musical situation on network radio as a good thing. No organism can be satisfied when one part of it is ailing."

Cites Example of Telecasts

He cited the case of television, which "because of the tremendous expense of operation . . . aims at a mass audience." Except on rare occasions, such as a Toscanini concert or the opening of the Metropolitan, musical events "do not usually exert a maximum public (visual) appeal. The tremendous literature of music by its very nature is an aural experience. It is this rich field which has now been curtailed on network radio.

"Why has serious music been the indirect casualty of the new medium? Because cultural groups have not sufficiently asserted themselves. . . . Does anyone think that network radio would not want to capture large audiences if it were aware of them? . . .

Appeals to Music-lovers

"If we are correct in assuming that throughout our country a tremendous music-loving public exists, then it remains a secret of the musical world. We must bring it out in the open. Organizations like the National Federation must work actively to support in every possible way those projects which frankly service the intelligent minority. It is this spirit which has always kept the little light alive in even the dimmest of worlds. We are all working in and for that art which has been, throughout human history, with its vulgarity, greed and tyranny, one of the most cherished and beloved symbols of civilization. We might meet with temporary defeat; but not doing our share in supporting worthy projects and in bringing others to fulfillment is the true defeat."

Television Decisions Pending

As Musical Courier goes to press, the panel of three judges in the Chicago Federal District Court is pondering the application for an injunction asked by the Radio Corporation of America and other manufacturers. The plaintiffs sought a ban against placing in effect the Federal Communication Commission order approving the Columbia Broadcasting System's method of color television. Though no final decision had been reached at press time, a temporary restraining order had been issued by the court pending study of material submitted in connection with the case.

Meanwhile CBS, in a memorandum to the court, on Nov. 21 accused RCA and other manufacturers of "trying to create confusion by seeking a preliminary injunction."

As things stood at Thanksgiving time, showings of the CBS color telecasts over its networks was restrained by the court order, but this did not prevent the public demonstrations of its new method, which were being given five times daily in New York.

Strike Averted

A threatened strike of performers in the television field against three national chains and one New York local station was prevented when Columbia Broadcasting Company, DuMont Television Network and WOR-TV, as well as the National Broadcasting Company, which signed earlier, came to an agreement, Nov. 19, with the new Television Authority. Under the agreement, singers, dancers, actors and announcers won substantial pay increases and placed limitations on the showing of film recordings of a program taken during a telecast.

ASCAP Pact Announced

Previously it was made public that agreements between the telecasters and ASCAP had gone into effect. An announcement by Herman Finkelstein, general attorney for ASCAP, stated:

"Telecasters were notified on Nov. 17 that their television agreements with the American Society of Composers, Authors and Publishers of October, 1949, have now become fully effective. The television agreements for the performance of ASCAP's members' works in the new entertainment medium were originally signed with the provision that the Society obtain consents from its members representing 85% of its domestic distribution for the year 1948.

"In a letter to the telecasters, J. M. Collins, ASCAP Sales Manager, advised that the Society, having received the necessary rights from its members, had now fulfilled its obligations under the agreement with the telecasters, and that all amounts deposited by the networks and local stations with Judge Robert P. Patterson as escrow depository under their license agreements, would now be paid to the Society. The blanket license agreements become fully effective for the period ending Dec. 1, 1953."

League of Composers in Premieres

The League of Composers' second concert on Nov. 19 presented a program of first performances and revivals. A world premiere was Ned Rorem's song cycle, Flight for Heaven (1950), written for and sung by Doda Conrad, with the sensitive David Garvey at the piano. The songs confirm the talent of Mr. Rorem in expressing the emotional content of the poem. His musical language gives the voice the necessary preponderance, but using the accompaniment as an equally important atmospheric element. Mr. Conrad sang with musicality, and the novelty had a most cordial reception.

Irving Fine's Partita for wind quintet, played by the New Art Wind Quintet, opened the concert. It is a work of sound craftsmanship, influenced by Stravinsky, appealing in its colorfulness. Elliot Carter's Sonata for cello and piano received a repeat-performance by the excellent cellist, Bernard Greenhouse, with Anthony Makas, a fine co-partner at the piano.

Leo Preger's Psaume CXXI and Cantique Spiritual for tenor and instrumental ensemble were given, with Hugues Cuenod as soloist. Jean Françaix's Le Diable Boiteux, cantata for tenor, bass and 15 instruments, an animated work, was sung by Conrad and Cuenod. Frederic Waldman conducted these first American performances. H. W. L.

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THE DANCE: By ROSALYN KROKOVER

When the Marquis de Cuevas' Grand Ballet added a postcript—"Programs subject to change"—on its schedule for the season, it wasn't kidding. For in addition to many last minute changes, caused mostly by an injury to Skibine's back, several ballets that had been announced will not be given at all. These include The Good Humoured Ladies, The Debutantes, and Sebastian. The Mad Tristan, Salvador Dali's much-discussed ballet, though not originally announced, was added to the repertoire during the final week.

The quality of the performances (with the exception of the music) improved considerably after the first few evenings, largely due to the fact that the dancers became better adjusted to their space limitations and were able to concentrate more on matters of ensemble and style.

Tragedy in Verona Bows

George Skibine made his American debut as choreographer on Nov. 7 when his Tragedy in Verona was given. Based on Shakespeare's Romeo and Juliet, the story is lightly sketched and set to Tchaikovsky's fantasy-overture of the same name. It is too bad that Skibine chose this subject, which has already received the ultimate in choreographic treatment by Tudor, as he is obviously a talented choreographer, as well as an admirable performer. He showed a genuine sensitivity to musical phrasing and dynamics, while his movements all had a nice easy flow. It would be interesting to see how he would handle an original idea if given the opportunity.

Ethery Pagava was Skibine's charming Juliet, and there was some fine dancing by Golovine, especially, and Celada, both in the part of the Montagues. The effective decor and costumes were by Andre Delfau.

Also new on the program was George Balanchine's Pas de Trois Classique, a study of the Petipa era of the Russian ballet with plenty of intricate technical feats for the three protagonists, Hightower, Tallchief and Eglevsky. The music was by Minkus (a popular ballet composer during the Petipa period) and the giddy costumes were by Pierre Balmain.

A creditable performance of Les Sylphides, in spite of the impossible tempi, with Hightower, Tallchief, Toby and Skibine, and an acceptable Petrouchka with Hightower, Orloff and Eglevsky, concluded the bill.

Les Biches Presented

Although first given in 1924 by the Diaghileff ballet in Monte Carlo, and later staged by Markova and Dolin in 1937 for their English Company, it took until Nov. 13, 1950, for New York to see Nijinska's Les Biches. The Poulenc score, to which it is set, has a great deal of charm, and the Marie Laurencin *décor* and costumes are delightfully frothy in their pinks and blues. The scene is a house party at which nothing in particular happens, but which may be taken as a reflection of the mental state of society during the last twenty-five years. There are a lot of pretty young guests in pink who dance in and out on the points; three men (Skibine, Celada and Oukhtomsky) scantily clad in what might be termed, with a stretch of the imagination, bathing suits; another girl (Tallchief) in severe blue velvet; the cigarette-smoking hostess (Olga Adabache) in yellow, and finally two girls in gray (Solagne Golovina and Andrea Karlsen), who appear to have more than a passing interest in each other.

While there are a lot of nice things to be said for the choreography, especially sections of the pas de deux for Skibine and Tallchief, there isn't one dance that really has any development. Everything seems to be patchy and abrupt, without feeling for climax. Perhaps Les Biches represents its age only too well.

Hightower Excels in Nutcracker

Another feature of this program was the Nutcracker Pas de Deux danced by Hightower and Eglevsky. This is the excerpt from the ballet in which the Sugar Plum Fairy is danced, and Hightower's performance was about as close to technical perfection as one is likely to see. It was a marvel of controlled movement and style. Eglevsky danced in his usual easy-looking way, but was saddled with a rather ridiculous costume designed by Pierre Balmain. Nevertheless the two dancers make a very smooth team. Les Sylphides and Del Amor y de la Muerte were also given.

Enchanted Mill Premiered

Because of Skibine's indisposition, Giselle was a last minute substitution for the other ballets scheduled to be given along with the premiere of Lichine's Enchanted Mill on Nov. 14. There isn't much of a story to the latter ballet, and very little fantasy. It is one of those busy little folksy affairs that might even have been created at the same time as Giselle, as far as style is concerned. The music consists of fragments of Schubert arranged and orchestrated by Gustave Cloez; the costumes and set have the customary period charm of Alexandre Benois. Lichine has always had a way of keeping things moving, and this is no exception. He has devised some particularly nice variations for Golovine and Pagava, both unusually gifted dancers who are still in need of some direction. There are other characters and an ensemble, some of whom would like to queer the romance, but all ends happily.

Hightower's Giselle is quite individual in approach and, one might add, entirely successful. Her first act is far more subtle than most realizations of the part, and therefore more convincing. Eglevsky, though, is far from the ideal Albrecht. His metier is dancing and this part takes more dramatic powers than Eglevsky has to give. It would be interesting to see Skibine in the role. Tallchief was exemplary as the Queen of the Willis.

Hightower's Salome

Rosella Hightower's second try at choreography was a solo work set to Strauss' Salome which was given here for the first time on Nov. 15. She had quite an elaborate set by Celia Hubbard and a properly revealing costume with the necessary seven veils attached, by Jean Robier. In spite of all the extravagant paraphernalia the dance was a combination of Scheherazade and the old silent movies, and had about the same amount of dramatic impact.

Quite a different story was the Black Swan Pas de Deux which followed immediately. Here Miss Hightower and Eglevsky gave a perfectly stunning performance and electrified the audience with their amazing pyrotechnics. The program opened with Les Biches and closed with the Enchanted Mill substituted for Del Amor y de la Muerte.

Sujata and Asoka Return

Sujata and Asoka returned to the Ziegfeld Theater on Nov. 5, presenting dances of India and Tibet for a large audience which included many of their colleagues, as well as personalities of music and the stage. Appearing before black draperies, framed by an arch of brilliants, the two presented a magnificently costumed sequence in Katak, Kathakali and other styles. Sujata, who is exceptionally lovely in face and figure, looked stunning in "Dev Dasi," solo dance of a young priestess. Asoka's most spectacular number was the "Rajput Swords," when, as a warrior of North India, he whirls scimitars around his head, with the visual effect of narrowly escaping self-decapitation. "The Oracle," described as a mystery play of Tibet, depicts the struggle and temptation of a human being before final victory, had the benefit of three fine masks (worn by Asoka in his roles of good and bad spirits) and gorgeous costumes, but the action, all in regions of the soul, of course, was rather lengthy for an earth-bound audience. The dramatic highlight of the evening was the charming episode of Shiva and Urvashi, where a mortal girl tempts the god from his meditations, and is struck blind and killed for her presumption. Asoka, as Shiva, conveyed much of the strength and supernatural menace of the role. Before each dance, an illustrative poem by Giuliana Taberna was read over a microphone. The music was arranged for Western instruments.

M. L. S.

Dance News

Lectures announced for December at the Ethnologic Dance Center are: Dr. Marguerite Block's illustrated talk on Krishna (Dec. 1), Frederick Bristol on Elements of Modern Music (Dec. 6) and Dr. Josephine Rathbone, who will show films of the dances of India on Dec. 12.

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SILHOUETTES By MARY CRAIG

New Moon Launches Tulsa Opera, Inc.

The Tulsa Opera Club, of that Oklahoma city, celebrated its third birthday by becoming Tulsa Opera, Inc., and moving into Convention Hall, where the season's opening performance of The New Moon was greeted by a capacity audience. Nearly 5,000 ticket-holders saw the auspicious presentation of Sigmund Romberg's romantic musical, starring David Atkinson and talented local artists.

In the wide plain country, with the blue foothills cloudy against a bright sky—where red men once galloped their ponies, and the beloved sage Will Rogers unslung his lariat and his matchless wit—the dream ship, The New Moon, with its *aristo* passengers, its "casket" brides, singing sailors and privateer crew set sail for the fabulous Caribbean Isle of Pines.

Previously, Mayor George H. Stoner, introduced by Director Ralph Sassano, made the curtain-raiser speech in which he paid tribute to the personnel of the production group for their cultural and educational achievements. Mayor Stoner said that "Tulsa, oil capital of the world, and 52nd city of our nation, has some 2,000 citizens who have had professional theatrical experience. It is from this nucleus of talent that your organization is able to produce and offer to Tulsans and the citizens of the Magic Empire (Oklahoma, Kansas, Arkansas), the highest type of theatrical musicals." He expressed his appreciation of the fact that the proceeds will be used for worthy educational causes.

Tulsa Opera is a non-profit organization. Except for a staff of trained directors of stage, orchestra, chorus, and the usual union requisites, for staging, costuming, sets, etc., the producers and trustees work for love of the music-drama. And the 65 or more young men and women who make up the singing-acting group are enthusiastically devoted to the project. This latter group forms the active-member body of the organization.

Anyone living in the Magic Empire area who can pass a simple audition test is eligible—the only condition being attendance at rehearsals, held each Tuesday night for the singing members and on Saturday afternoons for the dance routines. The Tulsa Opera, in undertaking the production of operetta and musical comedy, has tackled a medium more involved and difficult than is offered by many so-called "grand" operas.

How Project Originated

The initiative of the rapidly growing opera group came from the Opera Study Club, inaugurated by Ralph Sassano, a well-known singer of tenor roles on the

RALPH SASSANO, tenor, voice teacher, and managing director of the Tulsa Opera, Inc., and MAUD LORTON MYERS, chairman of the board of trustees.

New York stage and country-wide tour circuits. With his Tulsa-born wife, Ione Sanger, a gifted soprano, Mr. Sassano established his teaching studios and extended the instruction courses to include dramatic music. The first performance by the original ensemble was a condensed version of Traviata, which won not only plaudits but requests for further operatic appearances, plus sponsorship by the press, educational authorities and the general public.

Heading the list of sponsors is Mrs. Barton Myers (Maud Lorton Myers), owner and publisher of the Tulsa Daily World. Her interest in music dates from her girlhood, when a lovely lyric voice brought her solo roles in school plays, and later in church choirs. There were limited opportunities for non-professionals and no local opera in her community, she related. Her purpose, also expressed by the Tulsa group, is threefold—to provide performance opportunity for young talent; to award scholarships to worthy and gifted but financially handicapped young musicians; and to furnish a high type of entertainment for the community. Mrs. Lorton Myers took the lead also in organizing the Tulsa Opera Board, and worked with the enlarged production staff last season to offer The Red Mill and The Chocolate Soldier.

The administrative list is an impressive one, too lengthy to give in full. Among the officials are Ralph Talbot, president; Mrs. Lorton Myers, chairman of the board and treasurer; Mrs. Joseph Goodpastor, Mrs. Elfred Beck, chairman and vice-chairman of the Administrative Committee; Mrs. J. Leighton Avery, who combines her secretaryship with active participation in the chorus-work on stage.

The excellent production staff includes Ralph Sassano, managing director; Richard Mansfield Dickinson, active in the Little Theatre movement, as stage and scenic director; Ben Hennekes, professor of speech and radio director of Tulsa University, as associate stage director; Gerald Whiting, coordinator of music in the Tulsa Public Schools, conductor; Frank Vitale, director of choral music in the Sapulpa schools; Suzanne Morrow, choreographer; and Mrs. Harry W. Gowans, accompanist.

In the current production of The New Moon, the costumes, designed by Mrs. Philip Hammond of Tulsa, were excitingly colorful. It was the general feeling that, in scheme and picturesque impact, they were more effective than the importations from a New York stage costumer. Another triumph chalked up for local talent!

Performance Spirited

David Atkinson, who previously had scored successes as the star of Inside USA and with the St. Louis Summer Opera in Desert Song, was brought from New York for the role of Robert. The

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young Canadian baritone dominated the stage with his 6 ft., 3 inch height, his splendid voice and intelligent portrayal. Nan Pearsley was the Marianne, combining personal beauty with a charming light soprano voice. Outstanding in supporting roles were Jerry Keith as "gorgeous Alexander," with a sense of timing that would galvanize the most sophisticated audience; Harold DeShane, in fine line-reading as Vicomte Ribaud; Jack Harrison as Capt. Duval, whose Love Song was one of the hit numbers; Claude Evans as mirth-evoking Besac; Frank Vitale, a velvet-voiced Philippe; Adrienne McCracken, a dainty, pert Julie who with Evelyn Porter Rauch, the Clotilde, quite walked away with a couple of scenes.

Other excellent players were Oliver Keener, Hiram West, Henry W. Meinert, Helen Beaty, Howard Gillian. The stage direction, competently planned by Mr. Dickinson to catch the eye as well as the ear, brought continued admiring applause and laughter from the packed house. The 23-piece orchestra played mellifluously under Mr. Whitney's expert beat. Aside from the magnificent singing of the "Stouthearted Men" air and the well-devised comedy, the most thrilling moment came in the entr'acte when the entire chorus marched and reformed in singing ranks before curtain.

NEWS IN BRIEF

The first American tour of the Israel Philharmonic will be launched by the American Fund for Israel Institutions at an inaugural dinner concert on Jan. 8 at the Hotel Waldorf Astoria, according to William Heller, Herbert Katzman and S. Hurok, concert committee co-chairmen.

The National Music League this season has booked 23 artists for a total of 45 appearances with 17 different orchestras.

Beverly Somach gave a violin recital at the Harmonie Club of New York on Nov. 16 under the auspices of the Harmonie Music Committee of which Richard Korn, conductor, is chairman.

Lydia Cortese, soprano, appeared as soloist at the Knowles Memorial Chapel of Rollins College, Winter Park, Fla., and as guest artist on local radio programs.

Emylou Carlson and Frank Ottavio Douglas sang the Violetta and Germont duet from the second act of Traviata on Nov. 12 in a program by the La Puma Opera Workshop at Community Center Auditorium.

Gerard Samuel, associate conductor of the Minneapolis Symphony, made his debut with the organization on Oct. 29. Rafael Druian and Rolf Persinger were soloists in Mozart's Sinfonie Concertante.

Beatrice Schroeder, harpist of the Teaneck (N.J.) Symphony, will be soloist with the group on Dec. 8 in Ravel's Introduction and Allegro. The program also includes Debussy's Afternoon of a Faun and Tchaikovsky's Romeo and Juliet, both scores which call extensively on her instrument. She is a former member of the Radio City Symphony.

Gracita Faulkner, now in England, has given four recitals and sung in several broadcasts for the BBC.

Andor Foldes, pianist, is on a European tour including appearances with the Dutch Radio, as soloist with the Oslo Philharmonic, Munich Philharmonic and Lamoureux Orchestra of Paris. Fifteen recitals are scheduled for him in Germany, Denmark, Norway and Holland. Mr. Foldes will be soloist with the New York Philharmonic-Symphony on March 31.

Michael Guida, tenor, is appearing as soloist at Radio City Music Hall.

Joseph Fuchs, violinist, Susan Reed, soprano, and Beveridge Webster, pianist, collaborated in a benefit concert for the Manhattanville Neighborhood Center, Inc., on Nov. 16.

Lillian Kallir, pianist, a winner of the Brooklyn Institute of Arts and Sciences' Young Artists Award and a Town Hall debutante of 1949, will tour this season in the South, Midwest, West, and north to Yakima, Wash.

Everett Fritzberg, pianist, is booked this season with a number of orchestras, including the Scandinavian Symphony of Detroit (Feb. 3) and the Bellingham (Wash.) Symphony in May.

DUETTINO CONCERTANTE . . . Homer G. Mowe, president of the National Association of Teachers of Singing, vocalizing informally with his three-year old granddaughter, Linda—who, he says, plays the piano mostly by clenched-fist method, but loves to sing.

Unger to Lead Orchestra In Toronto

TORONTO.—Dr. Heinz Unger has agreed to carry forward the training of the Beaches Orchestra of Toronto, it is announced by the Toronto Department of Parks and Recreation. This is a fully instrumented symphony whose programs are drawn from the standard repertoire. They are sponsored by the department in conjunction with the Malvern Collegiate Community Center. Dr. Unger is engaged in similar work as director of the Forest Hill Training School for Ensemble Playing, and has led this group in Bessborough Hall, Forest Hill.

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Chicago Season Reaches Full Tide

By René Devries and Dosha Dowdy

CHICAGO, — The season of concerts by the Chicago Symphony under Kubelik has been moving along easily, if not at an exciting pace, with now and then a brilliant spot to make our pulse beat a little faster. The Mozart program, with Dame Myra Hess as soloist, aroused the audience to ovations. The A major concerto and that in C minor were given scholarly and illuminating performances, with the golden tone and flawless interpretation usually heard from this great artist. The program concluded with Mozart's "Jupiter" Symphony.

Kubelik paid tribute to two outstanding composers in the concerts of the following week, celebrating the birthdays of Aaron Copland, who was present to accept the acclaim which the performance of his Third Symphony brought at the Tuesday concert; and that of Hindemith, whose The Four Temperaments for string orchestra and piano (with George Schick at the keyboard) was given its second performance this season on the Thursday-Friday programs. (It also had been heard at the opening "Pop" concert.) The high point of the concert was reached with the latter work, in which Kubelik found himself in his best element. Ravel's suite, Le Tombeau de Couperin, and Chausson's Symphony in B flat major were given musicianly and devoted readings, though lacking somewhat in finesse and subtlety.

New York City Opera Scores

There are several reasons to explain the change of heart of local opera-goers toward the presentations of the New York City Opera Company, which opened its third Chicago season on Nov. 15. These included the organization's improved public relations; the high quality of performances given The Love of Three Oranges and Turandot (two of the four works presented at this writing); excellent casting, reflecting the sagacity of General Manager and Conductor Halasz; the uncommonly fine staging of Vladimir Rosing; the good work of the orchestra and chorus under strong leadership; and the skill of Harry Zelzer, Chicago manager of the company, who knows how to create new interest for audiences. Mr. Zelzer reports that this season's first performance—The Love of Three Oranges—drew the largest opening night assemblage during the company's visits here.

Mary Bothwell Returns

Mary Bothwell, soprano, gave another recital under the management of Howard Will on Nov. 14 in Kimball Hall. Miss Bothwell, who specializes now in Lieder singing, prepared an interesting program. One of the artist's principal assets is her joy in singing, and her delivery reflects that inward radiance that travels over the footlights. Schubert, Brahms, Hugo Wolf and Richard Strauss have in her an authoritative interpreter. Possessor of a big voice, Miss Bothwell uses its resources well to express the various moods of her song. Her German diction is clear. Yet it is a question if an entire program in one language is sufficiently grateful, though containing many gems of the Lieder literature. Paul Meyer was the experienced accompanist.

Singher's Recital

The art of beautiful singing has in Martial Singher a remarkably fine exponent. In his recital, under auspices of the Chicago branch of the Alliance Française and the local management of Bertha Ott at Orchestra Hall, Nov. 6, Singher brought to the fore all of the virtues of the French school of singing and of lyric declamation. Clear enunciation and exquisite modulation made for artistic joys.

George Schick, an all-round musician with his artistic accompaniments, shared in the success.

Souzay-Bolognini Program

The opening event in the 1950-51 History and Enjoyment of Music Series (Section 2), brought to Chicago a new and personable figure in Gerard Souzay, young French baritone. Sharing the event was Ennio Bolognini, cellist, a long-time favorite with Chicago audiences. Both artists had the good fortune to have excellent accompanists—James Shomate for Mr. Souzay, and our own Louis Kohnop for Mr. Bolognini.

Souzay won his new public completely, for he is the possessor of a beautiful voice, even throughout the scale, and his interpretations are marked by keen intelligence and good taste. He can spin a lovely pianissimo with adroitness. We liked him best in Schubert Lieder. Personally, we would have enjoyed a few more French songs, as we are not among those who consider Ravel's Don Quichotte à Dulcinee a masterpiece.

Bolognini remains the sterling cellist we have admired these many years. To his impeccable technic, one must add a tone of lovely texture, and musicianship of high order.

Horszowski Opens Series

The opening of the fourth season of Patrons of Music Concerts, founded and directed by Mrs. Edouard Albion, presented the distinguished Polish pianist, Mieczyslaw Horszowski, and Louisa Osorio, mezzo-soprano, in joint recital.

Mr. Horszowski, a dynamic pianist, established himself as a top-ranking artist in Beethoven's "Hammerklavier" Sonata that was profound and alive musically. In delightful contrast were Debussy's Images (First Series), played with exquisite transparency, refinement and delicacy. In his closing Chopin group, Mr. Horszowski gave model performances of several mazurkas, etudes, and the Scherzo No. 2, playing with remarkable deftness, technically, and leaving nothing unsaid musically. The artist was greatly applauded, and his forthcoming appearances at the University of Chicago, and with the Fine Arts Quartet, are anticipated with keen interest.

Louisa Osorio has striking beauty and admirable stage presence, and possesses a voice of marked potentialities. However, at this stage, it is not sufficiently well produced to overcome a conspicuous tremolo (perhaps this accounted for some singing off pitch), nor to allow overtones to be heard which would have enhanced her singing. Her groups, delivered with

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interpretative taste, consisted of songs by Brahms, Schubert, Huë, Saint-Saens, Buzzi-Peccia, Guion, Charles, and Bizet, and Azucena's Narrative from Act II of Il Trovatore. Several encores were added. William Whitaker was the efficient accompanist.

Pro Musica Trio in Bloch Novelty

The second concert of the season by the Pro Musica Trio under the sponsorship of the Chicago Chamber Music Society was of particular interest for the first performance here of Ernest Bloch's Three Nocturnes, in honor of the composer's 70th birthday anniversary. The artists (Nina Mesirow-Minchin, Fritz Siegal and Ennio Bolognini) played with obvious knowledge of the composer's musical intent, which made for a much admired and enjoyed performance. Other trios were a first performance at these concerts of Beethoven's Ten Variations on "Ich bin der Schneider Kakadu," and Paul Juon's Miniaturen, in which the Trio's marked assets of beautiful ensemble and finesse were maintained.

Tauno Hannikainen Returns

Tauno Hannikainen has returned from a two months' stay in Scandinavia, which he revisited after an absence of eleven years. Between Sept. 5 and Oct. 27, Mr. Hannikainen conducted 15 concerts with 35 rehearsals in six cities of Finland, Sweden and Denmark. His programs included two American compositions—Carpenter's Carmel Concerto, and the Waltzes of Alan Shulman.

The noted conductor paid three visits to Sibelius while in Helsinki, and found him in perfect health.

Chicago Chapter of NATS Meets

The dinner meeting of the Chicago Chapter of NATS (Sonia Sharnova, president), held recently, was a stimulating cultural event as well as a delightful one socially. Betty Ross, associate director of public relations and education at NBC, speaker of the evening, presented a film, Behind Your Radio Dial, giving personal pointers as to what is expected of your artist in auditions as well as performance for radio and TV, which were both informative and provocative. Martial Singher, an honored guest, joined in the animated discussion which followed Miss Ross' talk. Another guest was Walter Larsen, manager of Grant Park concerts and Opera Guild, who made a plea for cooperation between organizations such as he heads and the teachers.

Significant was the observation that singing teachers are beginning to emerge from the reticence which has been apparent between colleagues, and have joined forces to help build a strong and progressive attitude for themselves and their students.

Society of American Musicians Honor Kubelik

The Society of American Musicians (B. Fred Wise, president) honored Rafael Kubelik at a dinner at the Cliff Dwellers Nov. 10, attended by more than a hundred members and friends. Other honored guests were Mrs. Kubelik, Mr. and Mrs. George Schick, and Mr. and Mrs. George Kuyper. A program following the dinner consisted of a performance of Karel Jirak's Sonata for Piano and Clarinet, played by Harold Van Horne, pianist, and Domenico De Caprio, clarinetist; and a group of songs given by Janette Taylor, the society's 1949-50 winner of the Young Artists voice contest.

Grant Fletcher Named to IFMC Post

Grant Fletcher, American-trained conductor and composer, has been appointed chairman of American music for the Illinois Federation of Music Clubs. Mr. Fletcher, conductor of the Chicago Musical College Symphony, presented this organization in a concert of works by Mozart, Hindemith, Brahms and Beethoven, at Thorne Hall, Nov. 12.

North Side Symphony Opens Season

The North Side Symphony Orchestra of Chicago, Milton Preves, conductor, gave its first concert of the season at Thorne Hall, Nov. 26. Featured soloists were Suzanne Malkiewicz, in Saint-Saens' Violin Concerto No. 3 in B minor; and James Dutton, in Creston's Concertino for Marimba. Symphonic works programmed were Rossini's Overture to La Gazza Ladra, Schubert's Symphony No. 8, and Three Slavonic Dances by Dvorak.

University of Chicago Series Launched

The concert series at the University of Chicago was opened this year with the local bow of the Collegium Musicum di Roma, Renato Fasano, conductor (Oct. 37), known also as the Virtuosi di Roma. A program of seven concerti grossi included the Concertino for Strings in E flat major by Pergolesi: a concerto for Cello by Leonardo Leo—beautifully played by Benedetto Mazzacurati: and five concerti by Vivaldi with different instrumental combinations: "La Notte" in C minor, with flute solo played by Pasquale Rispoli; the one for two violins in A minor; and that for viola d'amore in D minor.

The performances, although somewhat different from our usual conception of their interpretation, were distinguished by the extraordinarily beautiful sonority of the fine instruments.

Beautiful sound could also be heard at the second program, which presented the Hungarian String Quartet (Nov. 10). One seldom hears the Haydn D major Quartet, op. 76, No. 5, played with such perfection of intonation, instrumental balance and musicality. The Hungarians interpreted with especial fervor the Kodaly Quartet, No. 2, op. 10—whose aphoristic recitative style requires an improvisatory approach and was presented in a truly authentic way. O. J.

Alexander Tcherepnin's Activities

Alexander Tcherepnin's recent activities in Europe during the late summer, and those in Chicago and the midwest during the fall season, include his participation as member of the International Music Senate, in the first annual International Olympiad in Salzburg sponsored by the Austrian government; his participation in a Festival of his own music (piano and chamber music) in Munich for the Studio for New Music, with a repetition of the Festival on the radio in Munich; a recording of his own music at Baden-Baden for the radio and his performance of his Monde en Vitrine

(*Continued on next page*)

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CHICAGO

(Continued from preceding page)

for the Festival of Modern Music in Donaueschingen. The composer-pianist's First Symphony was performed October 16 by the French National Orchestra in Paris. Other works programmed during the fall and early winter include his cantata, Jeu de Nativité, at the Goodman Theater in Chicago (Dec. 17 and Jan. 7); and his String Quartet No. 1 by the Flor Quartet in St. Paul, Minnesota (Oct. 31). Tcherepnin's performances of his own works within the month were those as recitalist at Grand Rapids, Mich.; as lecturer and recitalist at St. Paul, Minn., for the Music Conference at McAllister College; and as soloist with the Muskegon and Grand Haven orchestras under Tauno Hannikainen, Nov. 7 and 8.

Jonas MSS. on Display

During December, the Music Department of the Chicago Public Library will display photostat copies of original manuscripts of the classical composers, from the private collection of Dr. Oswald Jonas, of the Roosevelt College of Music. The library's display will include photostats of works by Bach, Beethoven, Haydn and Mozart, which will show differences in the work habits of these composers.

North Park College Christmas Event

North Park College will present its annual Christmas Festival Dec. 11 and 12 in the College Auditorium. Opening music will be provided by costumed instrumental groups, under the direction of Ebba Sundstrom-Nylander. The College Choir will take part in carols and a candlelight processional. A major portion will be given over, as usual, to the singing of the Christmas section of Handel's Messiah by the Festival Chorus, under Donald F. Ohlsen, dean of music at North Park College. Soloists include Louise Schmidt, Marcia Sandahl (a member of the teaching staff at North Park), the Rev. Harry Westberg and John Sergey. Accompanists are Winston Johnson, organist, and Ruth Bjorn, pianist.

Chicago Conservatory Orchestra Plans

The second in a series of programs by the Chicago Conservatory Orchestra conducted by Robert Kalter will be presented on Dec. 8, in Curtiss Hall, Fine Arts Building. The soloist will be Margaret Johnson, contralto, student of Mae Graves Atkins. Other orchestra programs, each with a soloist selected from the student body, will be presented during the school year.

Cincinnati Symphony in Novelties

CINCINNATI.—The world premiere of Thomas Wolfe, American, music by Don Gillis, and the text an epic poem based on the writings of Wolfe, was given early in the season by the Cincinnati Symphony Orchestra, under Thor Johnson. The work is profoundly American in its theme and content, and proved a stirring addition to the repertoire of narrative poems with music. Samuel A. Messer was the speaker. The same program included Mozart's "Linz" Symphony, Smetana's Moldau and Ravel's Second Suite from Daphnis et Chloe.

The season's opening pair presented Gregor Piatigorsky as the brilliant solo cellist in Strauss' Don Quixote, with Bach's Toccata in C major and Beethoven's Symphony No. 7 as the other items. The second pair featured Mahler's Fourth Symphony, with Eleanor Steber singing the soprano solo. She was also heard in an aria from Verdi's La Forza del Destino and in Samuel Barber's Knoxville: Summer of 1915. This exceptional concert also included short works by Berlioz and Glazounoff.

The fourth pair presented the first local hearing of Bartok's Concerto for Orchestra, and as a delightful foil included Respighi's suite, The Birds. Tossy Spivakovsky was the stirring soloist in Tchaikovsky's Violin Concerto.

The National Association of Schools of Music, which convened in Cincinnati this year, heard commissioned works by Rudolph Ganz and Quincy Porter, with Howard Hanson conducting his Symphony No. 4. Planned for next spring is a new Symphony by Vittorio Giannini. Milhaud's Jeux de Printemps will have its American premiere by the orchestra this season.

Scenes from Berlioz's trilogy, The Infant Christ, will be heard at the Yuletide concerts. The season will close with the American premiere of Vaughan Williams' Fantasia on Psalm 104, which Mr. Johnson arranged for during a visit with the composer this summer at Dorking, England. Beethoven's Ninth Symphony will share the bill.

Besides his many activities in Cincinnati, the past summer found Mr. Johnson conducting the Philadelphia Orchestra and the University Choral Union in the choral concerts at the Ann Arbor, Mich. May Festival; and appearing at the Ojai Festival in California; in the Early Moravian Music Fesitval and Seminar at Bethlehem, Pa.; and at Transylvania Music Camp, Brevard, N. C., of which he is a trustee. He also worked with a number of universities and music schools in Colorado, Iowa and Ohio, and was awarded honorary degrees from Beloit College, Beloit, Wis., and Miami University, Oxford, O., during the past year. His vacation time was spent in England, Scotland and the Scandinavian countries.

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NEW YORK CONCERTS

CARNEGIE HALL

National Orchestral Ass'n., Leon Barzin conducting, Nov. 6, E.—The seasonal opening by Barzin's noted training orchestra, now in its 21st year, listed a New York premiere—Martin G. Dumler's Prelude and Fugue—a sturdily built and well orchestrated example of these traditional forms. The composer was feted after the performance. The Schubert "Unfinished" Symphony was played smoothly, if not with great poetry. There was a rousing reading of Wagner's Ride of the Valkyries.

The second half presented the American premiere of Delius' Requiem, the Collegiate Chorale, Inez Manier, soprano, and Paul Ukena, baritone, as excellent soloists, assisting. William Jonson, who trained the chorus, conducted a generally creditable reading of the impressionistic work, which like other of the composer's scores is individual in its harmonies and structure. R. M. K.

Philadelphia Orchestra, Eugene Ormandy conducting, Nov. 7, E.—The second program of the series had a high point in the performance by Zino Francescatti of the Beethoven Violin Concerto—a reading of memorable breadth of conception, and technical mastery. There was fine teamwork between soloist and orchestra as well.

Another feature was the first hearing in New York of Paul Creston's Symphony No. 3, subtitled Three Mysteries, commissioned for performance at the Worcester Festival. Using themes of Gregorian plainchant inspiration, it is more a suite of descriptive music than a symphony *per se*, but reveals able technical gifts and a rare ability to be simple in a complex musical era. The opening work was Mr. Ormandy's orchestration of five sections from Handel's Water Music, which, like the rest of the program, was played with tonal brilliancy. R. M. K.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 9, E.—Opening with a leisurely performance of Karl Goldmark's Sakuntala Overture, which dissipated some of its appeal in an excessively earnest reading. Mr. Mitropoulos presented the Dvorak Cello Concerto in B minor, with Edmund Kurtz as the thoughtful and musically adept performer. Its many beauties were well outlined, though the work also lost in power through overly tender treatment by the conductor.

A first performance was given to Victor Babin's Capriccio, a short work tracing a stark and dissonant pattern in the manner of Prokofieff and other moderns, ingeniously constructed and scored, though it proved on the whole to be episodic. The composer bowed in response to applause. The final number was in many respects the evening's highlight—Schumann's C major Symphony, given a polished reading of genuine power. R. M. K.

Nov. 13, E.—A benefit concert for the Pension Fund of the Philharmonic-Symphony presented under Mitropoulos, had Rudolf Serkin as soloist, performing impressively four rare works for piano and orchestra. Mozart's Concert Rondo (K. 382), originally designed as the last movement of the D major concerto, was set forth with great finesse and stylistic assurance. In Mendelssohn's G minor Piano Concerto, Mr. Serkin's reading was exemplary in its transparency, fluency, and beauty of tone. Schumann's Introduction and Allegro—a North American premiere—is a characteristic score in its moving lyricism and rhythmic variety. It preceded an entrancing performance of Strauss' Burleske for piano and orchestra. H. W. L.

Nov. 16, E.—In concert performances of Ravel's L'Heure Espagnole and Milhaud's Les Choëphores (The Libation Bearers), utilizing Paul Claudel's French version of the Choëphoroi by Aeschylos, Mr. Mitropoulos' direction, unsurpassable in its plasticity and incandescence, was memorable.

The program opened with Ravel's Alborada del Gracioso, more familiar in its piano version, which proved delightful in its orchestral interpretation. In the Milhaud opera, Eileen Farrell and Mack Harrell took the main parts, with Frances Greer and Edwina Eustis as the two singing Libation Bearers, Madeleine Milhaud as the speaker and the Westminster Choir (Dr. John Finley Williamson, director) as the chorus of Libation Bearers in a dynamic performance. It is almost impossible to judge the work's merits after one hearing and without a stage production. This reviewer was more impressed by the theatrical effects than by the music. Typically, the highlights of the score are the spoken passages when the chorus accompanies the recitation with rhythmic shouts, cries and words.

Ravel's L'Heure Espagnole (Spanish Time) proved an enchanting capriccio when sung with such gusto and vocal finesse by the excellent soloists, Frances Greer, David Lloyd, Joseph Mordino, Mack Harrell and Ralph Herbert. The amorous adventures of the clock-maker's wife have been surrounded with a beguiling music by Ravel, who seems inspired in this score. The performance was a gem in every detail. H. W. L.

Nov. 19, A.—The following Sunday's program omitted the Milhaud work and provided an all-Ravel list by adding the Pavane pour une Infante défunte, the suite Ma Mère l'Oye, to the Alborada Gracioso and L'Heure Espagnole. The orchestral tone was particularly smooth and sumptuous in Mr. Mitropoulos' readings of the two added descriptive pieces. R. M. K.

Boston Symphony, Charles Munch conducting, Nov. 15, E.—The first evening concert of the Bostonians, with the exception of the first number, a Suite from Handel's Royal Fireworks Music (transcribed for orchestra by Sir Hamilton Harty), which got off to a slow start, was an outstanding musical event. Munch led the orchestra with full-blood-

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

ed musicianship, verve and dramatic fire. A novelty, Honegger's Prelude, Fugue and Postlude, captivated listeners with the astounding color scheme of its harmonic fabric. It has in general a rhapsodic character, which contrasts very effectively with the fugal design of the middle section. The second suite from Boussel's Bacchus et Ariane was a particular success.

Beethoven's "Eroica," closing the program, had a reading extraordinarily effective because it did not strive at all for effects. The conductor gave a straightforward, but deeply devoted and personalized account of the score.

Nov. 18, A.—The Bostonians' Saturday program opened with David Diamond's Symphony No. 3—a work written with technical assurance, considerable mastery and originality in orchestration, with wide-arched melodic lines, if the five sections did not add up to a unified entity.

Rudolf Firkusny was the adept soloist in the first N. Y. hearing of Martinu's Piano Concerto No. 3. This score is accomplished, versatile, rich and sheeny in its instrumentation, but shows many elements familiar in works of Liszt and other more recent creators. Both composers were called to the stage, after the superb performance. Franck's Symphony provided a virtuoso's field-day—portions being driven almost vertiginously, while in others the exquisite playing of the strings and wind furnished a memorable experience.

R. M. K.

Youth Symphony Concert, Wheeler Beckett, conducting, Nov. 8, A.—With Melvin Stecher as piano soloist, a first-rate concert was given by sixty membrs of the New York Philharmonic Symphony to open the seventh season of the New York Youth Concerts Association. A large, young audience listened to Berlioz' Rakoczy March, Beethoven's Pastoral Symphony, Liszt's Piano Concerto in E flat, and Mr. Beckett's own charming Waltz at Midnight (from his Cinderella Fantasy). The conductor guided the musicians with an imagination and finesse that helped imbue all of the music with warmth, vividness, fine lines and interesting details. In the Concerto, the performance by the nineteen-year-old Stecher was impressive for technical brilliance, large and colorful tone, ardor, temperament and, often, near kinship with the Liszttian spirit.

E. B.

Joseph Fuchs, Nov. 8, E.—With the capable piano support of Artur Balsam, the Franck Sonata in A major was played with satisfying dexterity and fluency. The Bach Chaconne was also searchingly and musically set forth. As a program-opener, the Nardini Sonata in A major revealed the violinist and pianist giving an exhibition of superb teamwork. The Variations and Capriccio (1948) by Norman dello Joio found the artists doing full justice to this difficult contemporary score. Concluding with the demanding Paganini Caprices Nos. 9, 16 and 17, with piano accompaniments arranged by Lillian Fuchs, the violinist stood forth as a virtuoso of major powers. Encores were added.

H. I. B.

Isaac Stern, Nov. 10, E.—Few violinists today can boast of more sweeping tone and consummate artistry than Stern. But on this occasion they were evident only in portions of the program. In the Bach Partita in E minor, Brahms Sonata in G major and the Fifth Vieuxtemps Concerto, the artist played with the virtuosity and musicianship one has come to expect, his performances being masterful, brilliant and warm. In modern works, Szymanowski's Notturno e Tarantella and Reizenstein's Prologue and Danse Fantasque, he did not succeed so well in making the dissonantal idioms convincing. In the Brahms Sonata the violinist again was an outstanding performer. Alexander Zakin, an otherwise able accompanist, at times overstressed percussiveness.

S. J. S.

Alexander Brailowsky, Nov. 14, E.—The eminent pianist showed his continued growth as a musician, though certain technical aspects were at times debatable. Vivaldi's D minor Concerto was performed with grandeur and poetry, but not with consistent clarity in the Fugue and the Finale. Beethoven's "Waldstein" Sonata emerged with nobility and sweep, if without great sonority in the opening Allegro and genuine Prestissimo in the concluding pages. Of twelve Chopin Etudes from op. 14 and op. 25, some, like the F minor and the "Winter Wind," were portrayed skillfully throughout; others, like the "Revolutionary" and the B minor, occasionally needed greater strength or accuracy. Still others, like the C sharp minor "Duet," were marred at times by hardness of tone.

E. B.

Simon Barere, Nov. 17, E.—Barere and brilliance are synonymic terms. The pianist, on this occasion, as in several concerts last season, thrilled his hearers with his technical wizardry, and again revealed ability in mood inflection and sustained tonal power. With his virtuosity and digital speed, Barere showed an understanding also of underlying emotional values, and gave a flexible reading to Liszt and Chopin compositions. The program included Godowsky arrangements of Corelli, Rameau and Loeillet pieces; Beethoven's Sonata in A flat; Two Etudes and the Chopin E major Scherzo; the Sonata in B minor and the Rapsodie Espagnole of Liszt.

M. C.

Victoria De Los Angeles, Nov. 18, E.—In her second New York recital, the Spanish soprano again charmed her audience with clear-voiced singing and enviable stage poise. At this hearing, there was more warmth in the vocal timbre, better command of the high register and a lyrical interpretation of the Brahms and Strauss lieder. High points of the program were the Gluck aria from Iphigenie en Tauride, the singer apparently finding the classics a favorable medium. The Mozart Alleluia was sung with commendable agility, and Spanish songs by Guridi, Falla, and Turina brought storms of approval and demands for additional numbers, prolonging the concert well past the usual closing time. Paul Berl was the admirable accompanist.

M. C.

Perry O'Neil, N. Y. debut, Nov. 19, 5:30 p.m.—Previously heard on broadcast programs, Mr. O'Neil gave his first recital here, offering a first performance of a Sonata in E minor by George Garrat and three Etudes by Virgil Thomson. In addition to these pleasing examples of American composition, the young artist programmed the E minor Prelude and

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WHO'S WHO in CONCERT PROMOTION

TOM M. JOHNSON, manager, Houston Symphony Orchestra. Before the war, Mr. Johnson was a member of a college music faculty. In the Army, he was band director and later quartermaster officer. After VE Day he organized a GI Symphony in Europe, later was made Commanding Officer of the Music Center, Headquarters Command, USFET, Frankfurt. This experience prompted his entry into music management, following military service. Mr. Johnson lists no hobbies except his work. "Being a manager," he says, "is not an 'occupation.' It is a way of life."

Fugue of Mendelssohn; Rachmaninoff's Etude-Tableau in E flat minor, and the Haydn Sonata in F major. These, played with competence, ease, warm sonority and virtuoso skill, showed a variety of styling with, perhaps, the Haydn marking the highest point of expressiveness. Eloquence, speed and singing color characterized the Carnival of Schumann, the Poulenc numbers and the concluding unique Thomson group. M. C.

Mischa Elman, Nov. 19, E.—To listen to Mischa Elman is to hear masterly playing in the traditional grand manner, ignored or non-achieved by many of the contemporary group of instrumentalists. At the peak of his great powers, Mr. Elman sustained his predominant position by technical control, warmth of emotional surge, vibrant tonality and by the smooth silken spinning of long phrase lines. Everything he played was arresting and enjoyable, but perhaps most effective were the Strauss and Chopin numbers, with their alluring texture of rich sound. The program included Chaconne, by Vitali-Charlier; Strauss' Sonata, op. 18; the Mozart Concerto in A major; the Poème of Chausson; Chopin's Notturno; and Wieniawski's Polonaise Brillant No. 2.. Wolfgang Rose was the dynamic accompanist. M. C.

TOWN HALL

Henri Honegger, Nov. 6, E.—The Swiss cellist, introduced last year to New York audiences with all the six unaccompanied Bach Sonatas, was heard again in the last of these formidable test pieces, in which Bach's spirit came to life. Schubert's "Arpeggione" Sonata had delightful warmth of tone and color but sometimes suffered from rhythmic, intonation and bowing infirmities. The second part of the program came off much better, especially in two Martinu Arabesques and Bartok's Danses Populaires Roumaines. A first performance of a Ballade by Frank Martin introduced a somewhat gloomy piece in rhapsodic style with exacting double-stops and ample chromatic shifting. Mr. Honegger's painstaking reading did honor to it. Brilliant encores won cheers. The excellent accompanist was Hellmut Baerwald. F. A. K.

Bernardo Segall, Nov. 8, E.—The first of a series of three programs devoted to modern masters was given by Bernardo Segall, pianist. This undertaking is a most commendable one, though the material presented on this occasion were not new to New York. The scores heard were Ravel's popular Sonatine, Hindemith's Second Sonata (1936), Prokofieff's much-played Seventh, Drei Klavierstücke (1909) by Schönberg, Milhaud's suite Saudades do Brasil (also among the familiar items), and Cirandas (1926) by Villa-Lobos. Perhaps not enough variety of pianistic coloring marked this highly interesting and somewhat exotic list. If Mr. Segall at times tended to be somewhat forthright in his interpretations, there were moments in the Ravel which had a lyrical treatment, and the pianist was naturally particularly sympathetic with the Villa-Lobos works. R. K. T.

Madeline Foley, Nov. 10, E.—Uncommon musicality and much fine artistry were revealed by this young cellist in her second New York recital. Her program, with able assistance from the pianist Paul Ulanowsky, reached its high point in the performance of Couperin's Pièces en Concert. Here the music's gentleness, plaintiveness and dignity, along with most of its liveliness, were unfolded in cantabile style with subtle phrasing and delicate shading. She read slow sections lyrically and many swifter passages competently in Boccherini's B flat Concerto, Schumann's Adagio and Allegro, op. 70, and Beethoven's C major Sonata, op. 102, No. 1. But her tone tended to be moderate in size, and dry or thin on the upper strings, and there was a lack of animation at times. E. B.

Gotham Small Orchestra, Nov. 12, A.—This orchestra, reassembled from a recently defunct radio symphony, is led by Milton Rosenstock. The program included the early Symphony in No. 12 in G (K. 110) of Mozart, the Rondino in E flat for woodwinds of Beethoven, and the Tone Roads, No. 1, of Charles Ives; and featured the first concert performance of the colorful symphonic suite, Redes (The Wave) of Revueltas, and the Concerto da Camera of Honegger (1948) in a first New York reading. It closed with a group of Songs of the Auvergne in the original orchestral settings of Canteloube, with Patricia Neway as soloist. The fine small-scaled works of Mozart and Beethoven received sensitive performances; the Ives number seemed to provide little that was noteworthy. Miss Neway exploited soft tones in the beautiful Lullaby from the Canteloube song arrangements, but sang the brisker selections in full-toned fashion. She revealed good musicianship and captured the warm feeling of the works. The Honegger Concerto, with Fred Wilkins and Philip Kirschner as flute and English horn soloists, was outstanding. E. S. B.

New Friends of Music, Nov. 12, 5:30—The season's second concert presented the Juilliard String Quartet (Messrs. Mann and Koff, violins, Hillyer, viola, and Winograd, cello) in quartets by Haydn and Schubert. Both classics fared well under the careful interpretation of this excellent ensemble. Haydn's "Sunrise" Quartet received a virile, clear reading, in no way suffering from "prettiness." The same characteristics distinguished their playing of the Quartet in G major, op. 77, No. 1. Schubert's Quartet in A minor, op. 29, No. 13, found the four musicians in a fine lyric mood, but they did not neglect the expressive power demanded by this score.

Virgil Thomson's Stabat Mater for so-

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

prano and string quartet was the contemporary composition heard. This is one of the finest of Mr. Thomson's shorter pieces, it has power, and in its melodic lines a moving simplicity. Genevieve Warner, young Metropolitan Opera soprano, was an excellent soloist, though a more dramatic voice might have been more appropriate. H. W. L.

J. S. Bach Festival, Nov. 14, E.—The second of three subscription concerts offered four concerted works of the master, in which Robert Bloom, oboe, Julius Baker, flute, and Maurice Wilk, violin, instrumentalists with the Bach Aria Group, were joined by the Saidenberg Little Symphony under Daniel Saidenberg. A feature was the Concerto in C minor for oboe, violin, and strings, often heard in its two-piano version, and here performed with general excellence by Bloom and Wilk. The second and third Brandenburg Concertos (Harold Freeman, E flat clarinet, heard in the second) were as fine as we have come to expect from this conductor and orchestra. The fifth Brandenburg had in addition the powerful backing of the harpsichordist Fernando Valenti, who brought stylistic authority and grandeur of execution to his role. E. S. B.

Little Orchestra Society, Thomas Scherman conducting. Nov. 13, A.—Three excellent soloists helped to make the event a pronounced artistic success. Joseph Fuchs gave a flawless and delightful rendering of Mozart's Violin Concerto (K. 218). Leonard Rose's performance of Boccherini's Cello Concerto combined effortless brilliance with great splendor and warmth of tone. It fell to Nadia Reisenberg to play the rarely heard Piano Concerto by Rimsky-Korsakoff. The first New York performance of Casella's Triple Concerto for piano, violin and cello confirmed that this concertante combination cannot be solved satisfactorily unless the problem is approached in the concerto grosso style of the baroque era. The contemporary sonorities often leave the solo strings overshadowed by the dominating piano tone and by the orchestra. The three soloists joined in a spirited and well-prepared attempt to make this first performance a significant event. A world premiere of young Robert Nagel's Symphonic Essay showed promise for the future; the style of the work is similar to much the younger American schools are producing. F. A. K.

Betty Jean Hagen, Nov. 15, A.—Winner of the Naumburg award, Miss Hagen presented the Sonata in C of Hindemith, the Partita in D minor for violin unaccompanied of Bach, and works of Stravinsky, Arensky, Prokofieff, Kodaly and Ravel. If the Hindemith piece is neither a major opus nor an unenjoyable one, the young violinist's alert and affectionate approach, giving properly sensitive attention to the smallest nuances, added up to a persuasively superb statement. The short works on her program received similar treatment—especially scintilating was her reading of the Scherzo from the Prokofieff Concerto in D. The afternoon's main event, the Bach partita, was projected in full-toned fashion and was developed with such intensity and insight as augurs well for this fine artist's future. Boris Roubakin was at the piano. E. S. B.

SUZANNE DER DERIAN, soprano (formerly Rose Suzanne der Derian) has been signed for management by Berenece Kazounoff, Inc. The singer, a recent finalist on the Metropolitan Auditions of the Air and a recipient of the American Artists Award of the Brooklyn Institute of Music, in Major Artists Series, also includes in her season oratorio, orchestra, recital engagements.

George Copeland, Nov. 15, E.—Besides Mozart's Fantasy in C minor, the pianist presented a traditional program comprising a short Rameau Suite, three little Chopin pieces, six by Debussy; and four Spanish compositions by Mompou, Albeniz and Lecuona. Mr. Copeland was generously applauded for his offerings by the audience. Two pieces from Debussy's Children's Corner and the Chopin Notturno were played to perfection. Elsewhere there was some evidence of excessive pedal effects and exaggerated fortes. F. A. K.

John Charles Thomas, Nov. 17, E.—This program gave evidence that the noted baritone is still a master of song in all its varied aspects. His program, unhackneyed in form, consisted of a generous sprinkling of the classics, including Brahms, Grieg, Franck, Hahn and Ravel, supplemented with well chosen compositions of contemporary American composers such as Malotte, Jacques Wolf, Guion, Warren, Charles and McFeeters. Franck's La Procession was highly impressive vocally and artistically. His interpretations of the provocative Nicolette of Ravel and Poulenc's fast-moving La Belle Jeunesse were projected with all the clarity, color and vigor for which this artist has long been known. Although occasionally some of the baritone's velvet tones of an earlier time were missing, his offerings were sung with justness of pitch, commendable tonal and interpretative flexibility, and meticulous phrasing. His accompanist, Raymond McFeeters, contributed much to the evening's success. M. C.

Jacques Abram, Nov. 19, A. — Mr. Abram played Liszt's Etude de Concert in F minor and Debussy's Poissions d'or and Feux d'artifice with all the required brilliancy and sensitiveness, respectively. Bartok's Sonata (1926) was the highlight of the program, outlined with consummate technic and architectural imagination. Haydn's Andante con Variazioni in F minor was done with neat and colorful touch. Mozart's Sonata (K. 281), he evidently felt as a piece in which to display technical dexterity and one was not able to agree with his conception of Schumann's Carnaval. Though it

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was played with virtuosity and sincerity, the suite lacked romantic spirit and innate lyric sweep. H. W. L.

Juan Manen, Nov. 18, 5:30 p.m.—A second appearance by the Spanish artist presented the Bruch Concerto in G minor; the Bach Chaconne; Beethoven's Romance in G; The Nightingale Song, a technically exacting Manen transcription of the Sarasate piece; Hubay's Sunshine, dedicated to the player; and La Ronde des Lutins by Bazzini. Accompanied splendidly by Felix Van Dyke, Mr. Manen again pleased his audience with his skilled and expressive delivery. His tone, light at times, was always clear, possessing a marked sweetness of timbre, and the famous Manen trill was much in evidence. Owing to the indisposition of Mme. Göta Ljungberg, originally scheduled as associate artist, the Mendelssohn Concerto was substituted for five Manen songs. M. C.

Leah and **Shirley Effenbach,** Nov. 18, E.—Musical discernment and commendable technique characterized the enjoyable recital presented by the gifted sisters making their initial bow in a duo capacity in New York. Leah Effenbach has previously been heard here in several solo recitals, but Shirley is best known in the midwest as a solo pianist. The list was mainly of pleasant, melodious items, with several extras vociferously demanded by the good-sized audience. Included were the Sonata No. 2 in B flat major, of Clementi; Variations on a Theme by Haydn, Brahms; Impromptu, op. 66, Reinecke; Polonaise, op. 15, Arensky; Ritmo and Gracia, Infante; Valse Tzigane, Levitzki-Effenbach; Suite No. 2, op. 17, Rachmaninoff. The last-named work, in four ingratiating movements, was done with stylistic elegance, plus a show of dazzling technical prowess in the final **Tarantella scene.** The Effenbach arrangement of the Levitzki opus is a worthwhile addition to the duo-piano literature. H. I. B.

Virtuosi di Roma, N. Y. debut, Nov. 19, E.—The dozen members of the group amazed a large audience from the outset in Vivaldi's excellent Concerto in G minor, "La notte"; besides precision, under their fine director, Renato Fasano, they provided supple and sensitive music-making, pianissimi seldom heard nowadays, and nimble solo work by Pasquale Rispoli, flutist. The bright little Concerto in C for piano by Paisiello held the attention more than Pergolesi's Concerto in E flat for strings, but sounded like early Mozart set for piano, being mostly notable for the dexterous playing by the soloist, Ornella Puliti Santoliquido. The Vivaldi Violin Concerto in E, "Il riposo," was performed by the orchestra with delicacy and the thin, fine-drawn tone of the soloist, Armando Gramegna, was thoroughly appropriate. A more elaborate work, the Cello Concerto in G, by Vivaldi, was characterized by bright, vibrant tone of the solo cellist, Massimo Amfitheatrof. Outstanding in content and performance was the rich-textured, contrapuntal Concerto in D minor for viola d'amore, masterfully played by Renzo Sabatini. Other members are: Luigi Ferro, Edmondo Maianotte, Alberto Poltronieri, Remy Principe, and Pierluigi Urbini, violins; Vittorio Fael and Mr. Sabatini, violas; Benedetto Mazzacurati, cello; and Salvatore Pitziani, contrabass. Virtuosi they are, indeed; may we hear from them again soon! E. S. B.

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

TIMES HALL

Nancy Silsbee and Orchestra under **Edouard Nies-Berger,** Nov. 8, E.—The pianist presented four piano concertos with chamber orchestra. Tamburini's piano transcription of a Vivaldi harpsichord concerto in B suffered from lack of style and understanding of the harpichord and hardly deserved performance. Miss Silsbee, consequently, was severely handicapped in her interpretation. Mozart's Concerto in C minor (K. 491) and Franck's Variations Symphoniques were the main features of the evening, fluently executed by the soloist. Her performance of Piston's Concertino for piano and chamber orchestra (1937), with its amusing and gay finale, showed promise for a future career as interpreter of contemporary piano music. F. A. K.

Vincent and **Varella,** Nov. 12, E.—Frankly labeling their program an evening of "popular classics," this two-piano team offered music of the spectacular and lighter variety, which included Lecuona's Suite (Danza Lucimi, Cordoba, Gitanerias and Malaguena), Milhaud's Scaramouche, Reverie by Debussy, De Falla's Ritual Fire Dance, pieces by Kabalevsky and Khachaturian, Varella's arrangements of Gershwiana and Rumba Fantasy, and the like. They play with verve, and made a brilliant showing, to the delectation of an audience which applauded zealously. M. L. S.

John Langstaff, Nov. 13, E.—Fine taste in selection of program material, a gift for style and a clear, mellow voice which in attractiveness matched the charm of the intelligent singer's personality were assets in John Langstaff's recital. The baritone also showed progress in technical mastery; any noticeable weakness appeared to be a matter of physical lack rather than musical. On the printed list were 13th and 15th century airs; lieder of Schumann and Brahms; the Canteloube arrangements of folksongs from the Auvergne; and two splendid groups of contemporary songs in English. First performance in New York starred a majority of the last numbers, James Quillian, at the piano, played his customary expert accompaniments. M. C.

Maurice Eisenberg, Nov. 14. E.—Mr. Eisenberg brought his splendid musicality to the fore in the first of a scheduled Bach Bicentennial recital series. Programmed were the unaccompanied Suite No. 1 in G major; Sonata in G minor (for cello and piano) and the Sixth Suite in D major for cello alone. All of these works pose most exacting problems for the performer. Mr. Eisenberg had to his credit more than adequate tcehnical skill. Occasionally, the rhythmic patterns were not clearly defined, but the ornamental passages were usually clean and executed with facility. Agi Jambor played excellent accompaniments. M. C.

Ruth Boyer and **Purdy Ungemack,** Nov. 15, E.—The soprano and tenor, making

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their New York debuts, were heard in duets and solos by Gluck, Bach, Scarlatti, Handel, Brahms, Schubert, Hué, Bachelet, Gounod and Tchaikovsky, and English groups by Giannini, Hageman, Dunhill, Niles, Thrane, Carey, Goossens, Nevin, Stutzman and an arrangement (Alleluia) by O'Connor-Morris. The timbre of their voices combined well in the joint portions, and in the solos Miss Boyer's clear soprano and Mr. Ungemack's pleasant tenor showed to advantage. The accompanist was Alice Wightman. D. B.

Ernest Ulmer, N. Y. debut, Nov. 16, E.—The young pianist gave workmanlike performances. Immediately evident in Beethoven's Sonata in E flat were his disciplined technique and interpretative dedication to the intention of the composer. The Andante espressivo was feelingly played, and the last section was delightfully rhythmic and light. Schumann's Kreisleriana seemed a bit lacking in romantic feeling, though clear and well proportioned. Fauré's First Nocturne and Barcarolle, and Ravel's Menuet and Toccata from Le Tombeau de Couperin were done with good taste. The restraint and earnestness of Mr. Ulmer's style detracted somewhat from vitality of performance, which appeared freely only in the modern idiom of Roy Harris' Piano Suite, played in a more relaxed manner, and perhaps his outstanding offering. B. W. C.

Carmel Alcaro, N. Y. debut, Nov. 17, E.—The 18-year-old pianist gave a taxing program, which included Hummel's Rondo in E flat, Mozart's Pastorale Variée, Beethoven's Sonata, op. 31, No. 3, two Liszt Polonaises, and six Chopin numbers. Miss Alcaro in the Hummel displayed assured rhythmic control, lightness and precision. Her accuracy of finger-work never failed her in the elaborate offerings which followed. Subtle contrasts of shading and rhythm were less in evidence. Noteworthy, however, and showing a promise of greater achievement, was the expressive singing tone and feeling of her playing of Chopin's Nocturne in D flat major. It would be interesting to hear her perform more music of this variety in the future. B. W. C.

Marjorie Mitchell, Nov. 18, A.—Miss Mitchell, a gifted pianist, has utilized and fined her talent to the point of artistry. Her tone was vibrant and clear, and, her playing, technically speaking, of great potency. Like many of the younger instrumentalists, she seemed more concerned with design, style and the projection of splendid sound than with emotional nuance. However, Miss Mitchell evidenced a capacity for absorbing many species of composition, from the magnificent delivery of the Beethoven Sonata in E flat, and the sharply contrasted and difficult Barber work, through the romanticism of Debussy and Chopin, to Prokofieff's Sonata No. 3. M. C.

CARNEGIE RECITAL HALL

Herman Silvers, N. Y. debut, Nov. 12, E.—In a taxing program ranging from Handel, Bach and Mozart to Stravinsky, Shostakovich and Satie, the flutist made an earnest attempt to differentiate the styles of various composers. Anthony Lopez, baritone, was heard as guest singer in several songs and arias, notably Handel's Ombra Mai Fu and Verdi's Eri Tu. His vocalism, highly emotional and Italianate, seldom deviated from pitch, yet less admirable habits included the speaking of many tones and the forcing of others. Felix Van Dyck accompanied both recitalists. E. B.

Concert of Dane Rudhyar's Compositions, Nov. 13, E.—Polychromatic designs, contrapuntal and dissonant, comprised the ultra-modern Rudhyar compositions, mainly of the 1920's, heard by a fair-sized and well-disposed audience. Most of the works had their first public New York presentation. Mr. Rudhyar appeared both as composer and pianist, assisted by three other pianists, William Masselos, Leland Thompson and Jeanne Rosenblum, and Anahid Ajemian, violinist, in a program of abstruse works which included Dithyramb for piano; Three Poems for violin and piano; From Moments—Salution to the Depths, The Gift of Blood, Stars, Surging; Tetragrams (Nos. 8 and 3)—Primavera and Rebirth. Moments and Tetragrams, piano works, were performed by the composer. The Way of Power, for two pianos, included sections titled Pomp, Yearning, Irony, Overcoming and Peace. H. I. B.

John D. Jones, Nov. 14, E.—In a fine recital, Mr. Jones proved to be an impressive singer. He possesses a naturally fine lyric bass-baritone, well-trained and beautifully commanded. He further disclosed facets of style, clear diction and versatility in interpretation which added up to genuine artistry. An occasional slight throatiness was the only impediment in his performance. On the distinguished song list were Mahler's Kinder-Totenlieder; the Chansons Gaillardes of Poulenc; Mozart's Non piu andrai aria, which opened the program; and a closing group of songs by Moussorgsky, Rachmaninoff and Tchaikovsky. Personable Genevieve White played expert accompaniments. M. C.

Mozart Trio, Nov. 19, 3:00 p.m.—Precision and stylistic sensitivity of the ensemble, consisting of Katherine Hansel, soprano, and John Yard and Joseph Collins, baritones, far outweighed any slight deficiencies of vocal quality and blending, in a program of Mozart duets and trios. An aria, Ruhe sanft, from the unfinished opera Zaide, was sung in neat and agreeably intense vocal style by Miss Hansel, also heard in the comic duet, Nun liebes Weibliche (K. 625), sung with Mr. Collins. Appealing were the canonically set love song, Caro bell' idol mio (K. 562); the trio blended perfectly in Piu non si trovano (K. 529), and in Se lontan (K. 438), both to texts by Metastasio. Vengo, aspettate, a trio from La Clemenza di Tito, (K. 621) uses the lower voices to accompany the soprano, and was sung with fitting fervor by Miss Hansel. The afternoon closed with a delightful performance of the comic trio (K. 441), Das Bandel. William Reese was at the piano. E. S. B.

Marian Farina, N. Y. debut, Nov. 19, 5:30 p.m.—The young mezzo-soprano disclosed a rich, colorful voice of satisfying range, with an especially dark, luscious quality through the middle register. She made a beautiful appearance on stage, her singing was persuasive and technically pleasing, and she proved a serious artist, intelligent, well-schooled, despite some traces of youthful inexperience. Her program of classics, fluently sung, and French numbers by Bachelet, Fauré, Paulin and Pierné, evidenced some lovely pianissimo singing, easy rhythmic flow and strong climactic effects, pleasing the capacity audience. Betsy Culp Dornay, the singer's teacher, utilized her wide experience and knowledge of song repertory in playing artistic accompaniments. M. C.

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METROPOLITAN

(*Continued from page* 10)

Much of the orchestral playing had sweep and brilliance. But despite the continual flow of melodious sound, one felt that it should not have been necessary to reduce the instrumental texture frequently to *pianissimos*. The score need not be diluted dynamically even with voices on the small side, and in this case there appeared little reason for over-consideration of the principals. The remainder of the cast, as a whole, was in good form. Margaret Roggero, in a small role, sang delightfully, as did her ensemble of six girls. Giuseppe Valdengo was a dashing Lescaut. Leslie Chabay was the Edmondo and Gerhard Pechner, Geronte. Others listed were Alessio De Paolis, Lawrence Davidson, Clifford Harvuot, Paul Franke and Osie Hawkins. M. C.

Don Giovanni Brings Debut

On Nov. 17, the first Don Giovanni performance this season gave a young New York soprano, the 20-year-old Roberta Peters, a coveted opportunity to do an auspicious pinch-hitting job as Zerlina, for Nadine Conner, who was sick. The youthful artist, who has been studying operatic repertory as a member of the Kathryn Turney Long Opera Courses, acquitted herself with honors. She has a beautiful voice of a silvery timbre, well-trained and sings with great finesse. She is also evidently a well equipped musician. This debut was the center of interest in a performance which, otherwise, mostly presented artists seen in their respective parts last season. Paul Schoeffler was a musically and histrionically dependable Don. Baccaloni as Leporello was his familiar funny self. Jerome Hines proved a noble Commendatore, and Hugh Thompson an effective Masetto.

New in his part was Eugene Conley as Don Ottavio, whose fine vocal means are exceptionally suited for this part's difficult requirements.

Ljuba Welitch as Donna Anna again revealed her theatrical temperament and sumptuous vocal means. Stylistically, her effort was sometimes open to reservations. Eleanor Steber, the Donna Elvira, was not at her best. Her delineation lacked drama, vocally and histrionically. The performance, staged by Herbert Graf, was conducted by Fritz Reiner in a routine manner, without the spirited quality required by this great score.

H. W. L.

Douglas Moore Opera Heard

Douglas Moore's new opera for children, Puss in Boots, was the main offering at the Nov. 18 program of the New York Philharmonic-Symphony at Town Hall, their second this season which Igor Buketoff has conducted for youngsters under nine. The singers were from the Columbia Opera Workshop. Spirited exposition was given to Mr. Moore's effervescent score, and color cartoons were drawn by Milton Caniff and projected by a camera on a screen. Afterward ticket-holders with lucky serial numbers received the drawings as souvenirs. The rest of the afternoon was taken up with Rossini's William Tell Overture, Ravel's Mother Goose Suite, a genial discourse by Mr. Buketoff on concert etiquette and its application, and unison singing of the Thanksgiving Hymn. B. G.

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Scores in "Met" Bow

Roberta Peters, young American soprano, made her Metropolitan Opera debut as Zerlina in Mozart's Don Giovanni on Nov. 17, at a few hours' notice as substitute for Nadine Conner, ill, and

ROBERTA PETERS

won a striking success. Born in New York and a pupil of William Pierce Herman, Miss Peters this season studied under a Kathryn Turney Long Scholarship awarded by the Metropolitan. She had been engaged for the company after an audition on Jan. 23 of this year, and effected her debut without any stage experience, making the achievement even more noteworthy.

Charlotte Premieres Haubiel Opera

CHARLOTTE, N. C.—The Opera Association of Charlotte opened its third season on Nov. 6 and 7 with premieres of two one-act operas. Sunday Costs Five Pesos by Dr. Charles Haubiel was given its world premiere, and Blennerhasset by Vittorio Giannini had its introduction to the South. Both works were directed by Dr. Clifford E. Blair, founder and president of the National Opera Association, who has conducted the Charlotte Opera since its founding in 1948 under sponsorship of the Charlotte Music Club. The orchestra was made up of players from the Charlotte Symphony under James Christian Pfohl. Singers in Blennerhassett were Harold Daniels, James H. Lee, Dorothy Herwell, Richard Boward, Claire Segrave and Lourine Berry. In the Haubiel opera they were Charles Pesta, Doris McGuinn, Margaret Yates, Marshall Newland, Lourine Berry, Jack Mills, Anna Hearne, James Dunn, James Lee, Charlie Williamson, Carl McRorie, Richard Boward and Carroll Dellinger. A large chorus and dancers completed the cast.

Dr. Haubiel attended and praised the producers and musicians for skillful staging of his gay Mexican score. Senor and Senora Justo Sierra of the Mexican Embassy represented the Mexican ambassador. A reception followed the performance. Mrs. H. V. Carson is chairman of the Association. L. Y. W.

Carib Singers Bow

The Carib Singers gave a program in Carnegie Recital Hall on Oct. 23. A program of West Indian songs pointed up by rhythmically weaving dance-pantomine, a typical feature of island music, made this a stimulating, unique occasion. Under the gifted direction of Massie Patterson, the six extensive sections were given with spirited spontaneity, rousing the audience to cheers of approval. Songs and gestures depicting ludicrous situations befalling mankind, the woes of work, love and farewell, plus folklegends, were treated with touches of irresistible humor and primitive emotion. This program seemed more than a gay commentary or satire; the offerings bore aspects of creative art, at once entertaining and arresting. Colonial traditions, native customs and African inheritance influence the songs, in the calypso idiom, intricate and original. M. C.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. New York Philharmonic-Symphony, Mitropoulos conducting, Nathan Milstein, violinist, soloist, CH, A; Rudolf Serkin, pianist, CH, E; Dun and Bradstreet Chorus, TH, E; Josemaria Lujan, pianist, TiH, E.

Dec. 2. Miklos Schwalb, pianist, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, Richard Farrell, pianist, soloist, CH, E; Giovanni Bagarotti, violinist, TH, A; Contemporary Swiss Music (with Jacqueline Blancard, Hagues Cuenod, Andre De Ribaupierre, Henri Honegger), TH, 5:30 p.m.; Cappella Russian Male Chorus, TH, E; Isa Kremer, ballads and folk songs, TiH, E; Fine Arts Ensemble, CFCH, E.

Dec. 3. New York Philharmonic-Symphony, Mitropoulos conducting, Richard Farrell, pianist, soloist, CH, A; Herbert Stessen, pianist, CH, 5:30 p.m.; Hufstader Singers, TH, A; New Friends of Music (New Music String Quartet, Martial Singher, baritone), TH, 5:30 p.m.; Erroll Garner, piano stylist, TH, E; Jeannette Guyer, soprano, TiH, A; Andre Christiansen, baritone, TiH, E; Ethel Tucker, soprano, CRH, 5:30 p.m.; Eleanor Walker, soprano, CFCH, A; Jean Artesi, soprano, and Matthew Lanna, pianist, CFCH, E.

Dec. 4. Gary Graffman, pianist, CH, E; Little Orchestra Society (Robert Casadesus, pianist, and Bernard Garfield, bassoonist), TH, E.

Dec. 5. J. S. Bach Festival (Bach Aria Group), TH, E; Maurice Eisenberg, cellist, TiH, E.

Dec. 6. Boston Symphony, CH, E; Clifford Herzer, pianist, TH, E; American Bach Society, TiH, E.

Dec. 7. New York Philharmonic-Symphony, Szell conducting, CH, E; Ennio Bolignini, cellist, TH, Effi Abram Loft, violist, and Alvin Bauman, pianist, TiH, E.

Dec. 8. Solomon, pianist, CH, E; Peter Paul Loyanich, pianist, TH, E; Edythe Davidson Stauffer, soprano, TiH, E.

Dec. 9. New York Philharmonic-Symphony Young People's Concert, Igor Buketoff, conducting, CH, M; Boston Symphony, CH, A; Balalaika Symphonic Orchestra, CH, E; Luigi Silva, cellist, TH, A; Slavinsky Song Birds, TH, 5:30 p.m.; Jewish People's Philharmonic Chorus, TH, E; Theodor Uppman, baritone, TiH, A; International Music Lovers Guild, TiH, E.

Dec. 10. New York Philharmonic-Symphony, Szell conducting, CH, A; Toni and Rosi Grunschlag, duo-pianists, CH, 5:30 p.m.; Kirsten Flagstad, soprano, CH, E; New Friends of Music (Hungarian Quartet, and instrumental soloists), TH, 5:30 p.m.; Aldo Ciccolini, pianist, TH, E; Armenoughi Devonian, soprano, TiH, E; Ellen Wilson Meibes, soprano, CRH, A; Marshall Butler, pianist, CRH, 5:30 p.m.; Harry Mayer, pianist, CRH, E; Doris Hevener Bolvig and Elizabeth Ball Kurz, duo-pianists, CFCH, E.

Dec. 11. Gyorgy Sandor, pianist, CH, E; Musiciana Guild, TH, E; Ruby Yoshino, soprano, TiH, E.

Dec. 12. Philadelphia Orchestra, CH, E; Eisenberg Quartet, TH, E; Larry Walz, pianist, TiH, E.

Dec. 13. Royal Philharmonic, CH, E; Margaret Barthel, pianist, TH, A; Bernardo Segall, pianist, TH, E; Martin Kalmanoff, composer, Nancy Kenyon, soprano, and James Beni, baritone, TiH, E.

Dec. 14. New York Philharmonic-Symphony, Szell conducting, CH, E; Frances Greer, soprano, TH, E.

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MUSICAL JOTTINGS

Honoring the 50th anniversary of **Verdi's** death, and in celebration of the recent visit to London of **La Scala Opera,** an exhibition of mementoes of the composer was held at the Italian Institute in that city, officially opened by **Earl** and **Countess of Harewood.** . . .

The **Koussevitzky** Music Foundation has commissioned symphonic works from **Roger Sessions** and **Camargo Guarnieri.** . . .

Dr. Howard Hanson, director of the Eastman School of Music, received the 1950 Good Citizenship Medal of Rochester Chapter, Sons of the American Revolution. . . . The **N. Y. Philharmonic-Symphony** has paid $730,000 in Federal amusement taxes since 1941, **Floyd G. Blair,** president, announced at a luncheon arranged by the Auxiliary Board of the orchestra, and appealed to the guests to write to their Congressman about it. . . . **Mary Garden's** sister, **Mrs. Agnes Walsh,** who used to accompany the singer on her tours, died in Aberdeen, Scotland. . . .

A recently formed **Bartok** Memorial Foundation is planning to prepare for publication the late composer's MSS. concerning research on folk music, including that of Turkey; **Yehudi Menuhin** will aid the work with a benefit recital. . . . **Douglas Moore's** opera, Giants in the Earth, based on the novel by **Roelvaag,** will have its world premiere by the Opera Workshop of Columbia University in February; libretto is by Arnold Sundgaard. . . . **Hermann Herz,** new conductor of the Duluth Symphony, will lead seven concerts this season. . . . Joint appearances in a series of **Bach** programs were made in Montclair and Orange, N. J., by the **Upsala College Choir** and **New Jersey Symphony Orchestra.** . . . **Anna Maria Alberghetti,** 15-year-old coloratura, has been engaged to appear with **Bing Crosby** in a film for Paramount. . . .

Otto Klemperer has turned down an invitation to reappear this year with the Hungarian Philharmonic and the Budapest Opera. . . . Incidentally, dance orchestras in that country have been forbidden to play American jazz and the regime refused permission to **Alexander Sved,** "Met" baritone, to return for opera engagements in the U. S. . . .

"Met" Opera stagehands' union is asking for a ten per cent wage increase. . . . **Dorothy Danzig,** pianist, Juilliard graduate, engaged to wed **Jack Meredith Tuero.** . . . **Dr. Frederic Kurzweil** has been named director of the After Dinner Opera Company. . . . **Rudolf Bing** established a precedent when he ordered hot coffee for 100 men and women standing in line to buy "Met" opening night tickets. . . .

Serge Koussevitzky returned by air from Tel-Aviv, where he conducted concerts with the Israel Philharmonic Orchestra. . . . **Ray Still,** oboist of the Baltimore Symphony, reported his $750 instrument was stolen from an automobile just before the orchestra's opening concert. . . . **Edwin Franko Goldman** was guest conductor for a band concert given in memory of **John Philip Sousa** at the Port Washington, L. I., High School. . . . **Willabelle Underwood,** soprano, received the **Eleanor Steber** Graduate Award of $500 at the New England Conservatory of Music; judges were **Charles Munch, Harrison Keller, Wallace Goodrich,** and **Frederick Jagel.** . . .

The Edinburgh Festival authorities, in their second annual contest for a Symphony, awarded $600 prize to **William Wordsworth,** great-grandson of the poet. . . . The N. Y. City Opera, on its tour, will play two dates in East Lansing, Mich., for the first time. . . . Jesse James, by **George Kleinsinger,** had its initial performance by the Denver Symphony, under **Saul Caston,** on Nov. 28. . . .

The French Government is again sponsoring the **Marguerite Long-Jacques Thibaud** International Concours for violinists and pianists who are between the ages of 15 and 32, in Paris next June. . . . La Scala opens on the night after Christmas, with Otello, the title role to be sung by **Ramon Vinay.** . . . **Sam Morgenstern** is the new associate musical director of the New Friends of Music and will write its program notes. . . . **Menotti's** The Medium had its first hearing in Italy at the Teatro Comunale in Genoa on Nov. 11. . . . The **Fafard Family String Ensemble,** which recently made a debut in Town Hall, includes **Armand Fafard,** violinist, his wife, and seven children, youngest being 8. . . .

Felix Knight, tenor, received a plaque from Adelphi College students "in recognition of his talents and endeavors in bringing opera in English to the Metropolitan"; **Ezio Pinza** was second in the student poll. . . . **Lavard Friisholm,** Danish conductor, has been invited to lead two concerts with the Cincinnati Symphony, according to a report from Copenhagen. . . . **Julio C. Traversa** has been named Director General of the Teatro Colon in Buenos Aires. . . .

Ildebrando Pizzetti, noted Italian composer, marked his 70th birthday on Sept. 20. . . . **Gottfried von Einem's** new opera is based on The Trial, novel by **Franz Kafka,** the libretto arranged by the composer **Boris Blacher.** . . . **David Walsh,** American organist, returned from Rome where he played a program for **Alessandro Cardinal Verde** and other Vatican dignities, to demonstrate tonal possibilities of the electronic organ presented by the Baldwin Company to the Tertiaries of the Franciscan of the Holy Cross. . . . **Jack Gilford,** Broadway comedian, has been engaged for the speaking role of Frosch, the jailer, in the new "Met" production in English of Die Fledermaus, formerly rumored as a possibility for **Danny Kaye** (premiere is on Dec. 20). **Eugene Ormandy** is to conduct. . . . **Paul Olefsky,** 24-year-old first cellist of the Philadelphia Orchestra, has enlisted in the Navy. . . . **Ezio Pinza** has signed a contract with RCA Victor, and the first album will be of songs from his forthcoming film, Mr. Imperium. . . . Wedding of **Vera Franceschi,** concert pianist, and **William Jerome Daly, Jr.,** secretary for U. S. on the U. S.-Italian Conciliation Commission, took place on Nov. 9 in the American Catholic Church of Santa Susanna in Rome, bride being given in marriage by **U. S. Ambassador James C. Dunn.** . . .

Astrid Varnay has been engaged to sing the three Brünnhildes in the Bayreuth Festival of 1951. . . . The **Joseph Schmidt** Story, Richard Oswald's musical film featuring the noted tenor who died in a Swiss internment camp, includes beautiful singing by that lamented artist. . . .

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Nat'l Orchestral Ass'n. Opens Its 21st Season

A composer whose work was performed by the National Orchestral Association recently visited the office of the organization after the concert and was lavish in his praise of the interpretation.

"I can't seem to put my finger on the reason why I enjoyed so much all the music played on that occasion," said 85-year-old Martin G. Dumler, of Cincinnati, who is a successful business man as well as composer. "It seemed to have an indefinable something, a quality akin to the heart." One of the executives of the organization suggested that perhaps it was the enthusiasm of youth that made the difference, and the composer delightfully acquiesced.

It is this quality of dynamic enthusiasm that for more than twenty years has marked the National Orchestral Association. Under the direction of Leon Barzin since its formation, it annually gives some of the most interesting concerts of the New York season, and in addition trains its young players to take their places in the leading symphony orchestras of the country.

Has Noted Graduates

Though the general functions of the organization are well known, some statistics may point up its achievements during two decades. The players are qualified young musicians who come from all parts of the country to serve an apprenticeship in orchestral playing. They attend three weekly rehearsals of three hours' duration; during one season read, study or perform some 130 works in all forms for orchestra; and in that period play usually in eight public concerts, while many also appear as soloists. In these twenty years some 1,800 performers have been turned out, of whom about half later served as professional players in symphony orchestras and more than 100 have occupied first desk positions.

Special Functions

The Association is proud of the role it plays as a laboratory in music. For example, it gave several annual series of concerts exploring the concerto literature, with such soloists as Elman, Myra Hess, Serkin and the late Ossip Gabrilowitsch, Emanuel Feuermann and Mischa Levitzki. It also had a Winners' Series presenting scores that won awards, and soloists distinguished in the same way. Then there were some experiments in opera, ballet and other types of the dance.

Playing of MS. scores at rehearsals and giving young artists a chance to try the solo parts of concertos are other active features of its work. In some seasons fully 20 per cent of the repertoire covered by the training orchestra is devoted to manuscript works. The Association has also, since November, 1942, broadcast Behind the Scenes in Music, at which listeners can "attend" an actual rehearsal between 6 and 6:45 p.m. on Wednesdays over Station WNYC (though the actual practice session extends from 4 to 7). Another feature is a series of demonstrations of orchestral instruments given since 1941 to New York City elementary grades children in regular school sessions. During one season alone, 10,000 young people heard these interesting events.

Copland Feted by Composers' League

The League of Composers presented at the Museum of Modern Art on Nov. 5 a program in honor of Aaron Copland (who celebrated his 50th birthday on Nov. 14). Assisting artists were, besides the composer, who accompanied his Emily Dickinson songs at the piano, Sara Carter, Winifred Cecil, Katharine Hansel, sopranos; Julius Baker, flute; Leonid Hambro, piano; David Oppenheim, clarinet; the Schola Cantorum (Hugh Ross, conductor); the Juilliard String Quartet: (Robert Mann, Robert Korff, violins; Raphael Hillyer, viola; Arthur Winograd, cello); the New York Quartet (Alexander Schneider, violin; Milton Katims, viala; Frank Miller, cello; Mieczyslaw Herzowski, piano). The last-named ensemble gave the first New York performance of Copland's Piano Quartet (1950). The first movement is an aria, full of lyric beauty; the second is a scherzo in which jazz elements determine the rhythmic structure of the piece. From the composer's early period we heard As It Fell upon a Day, sung by Miss Carter and accompanied by Messrs. Baker and Oppenheim; the Sextet (1933), an arrangement of the Short Symphony, completed in 1933, played by the Juilliard String Quartet and Messrs. Hambro and Oppenheim; seven songs from twelve Poems of Emily Dickenson, sung by Miss Hansel with the composer at the piano; and as closing number In the Beginning, performed by the Schola Cantorum under Hugh Ross, with Winifred Cecil as soloist. During the intermission, Nicolas Nabokoff read congratulatory messages, which had poured in from this country and Europe. The concert was followed by a reception to the composer. H. W. L.

PASSED AWAY

WILLEM WILLEKE, 71, noted cellist and conductor, died of heart disease in a hospital in Pittsfield, Mass., on Nov. 26. Born in The Hague, he studied at the Royal Conservatory there with Hartog, and at Amsterdam, played as solo cellist of the Riga Orchestra in 1896, and taught at the Düsseldorf Conservatory when only 18. He made many European tours, appeared as co-artist with Brahms, Grieg and Richard Strauss; was solo cellist of the Leipzig Philharmonic, 1901 to 1903; at Covent Garden under Richter, and at the Vienna Opera under Mahler for four years. While playing in the latter city, he was brought to New York in 1907 by Franz Kneisel to be the cellist of his quartet. When the Kneisel Quartet disbanded in 1917, Willeke formed the Elshuco Trio. He was a life director of the Berkshire Music Colony, for several years conducted the Chautauqua Symphony Orchestra and an orchestra at Juilliard, and taught at the Institute of Musical Art from 1907 to 1946. He was president of the Musicians Foundation, a vice-president of The Bohemians, a director of the South Mountain Chamber Music Association. In 1911 he married Victoria, daughter of Franz Kneisel; she died in 1931. A son, Frank, was killed in a motor accident in 1935. He is survived by his second wife, the former Sally Lou Howland.

OCTAVIO PINTO, Brazilian architect, pianist and composer, and the husband of Guiomar Novaes, pianist, died recently in Brazil, according to dispatches to the U. S. Mme. Novaes, who was touring the U.S., left for South America on learning of his death. Mr. Pinto's compositions included a piano suite descriptive of childhood scenes, heard in orchestral version.

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Scholz Tours with Mozart Orchestra

Robert Scholz, who for a dozen years has offered a series of orchestral concerts in New York, is this season taking a chamber orchestra of his players on tours in the East. The Mozart Chamber Orchestra, with Helen Kwalwasser, young violinist, as soloist, was heard in November program of Bach, Hindemith, and Mozart works in cities as far afield as Montreal, where the ensemble was introduced by the Société Pro Musica. Other November concerts included those for St. Lawrence University, Canton,

N. Y., the Allentown, Pa., Music Forum, and at Susquehanna University, Selinsgrove, Pa., Wells College, Aurora, N. Y., and Houghton College, Houghton, N. Y.

Mr. Scholz' concerts in New York have included not only works by classic and modern composers, but from time to time the full symphonic repertoire, also choral works by Mozart, Bach, Haydn, Brahms, Bruckner, Schubert, operas by Mozart and Haydn, and the complete Art of the Fugue by Bach in his own orchestration.

Last year in New York Mr. Scholz was awarded the Bruckner Medal of the Bruckner Society of America for his performances of works by that composer. Mr. Scholz, who is also a pianist and composer, was earlier known as a duo-pianist with his brother Heinz, appearing at pre-war Salzburg Festivals in The Art of the Fugue and various Mozart works. In the mid-thirties the brothers toured abroad and in the Eastern United States and Canada. Together, they edited for the Mozarteum in Salzburg the completed set of Mozart's piano works, published by Universal Edition.

During November Mr. Scholz conducted his orchestration of The Art of the Fugue at the Bach festival of Baldwin-Wallace College, Berea, O. He has just completed his first symphony, adding to a large number of major works, some of which have been performed here and abroad.

Bartlett and Robertson Premieres

Ethel Bartlett and Rae Robertson started their coast to coast tour early in October, travelling as usual by automobile, with their two pianos in a trailer. Additions to their repertoire for this season include Malipiero's Fifth Symphony (with two pianos concertante), which they will give its American premiere with the Indianapolis Symphony under Dr. Fabien Sevitzky; the Two-piano Concerto by Martinu, scheduled for their concerts in England and Holland in the spring. They will also introduce the new version of the Two-piano Concerto by Sir Arthur Bliss.

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NEW PUBLICATIONS IN REVIEW

Scores: Three Excerpts from Wozzeck, by Alban Berg ($2); Pinocchio, by Ernst Toch ($1.25); Sinfonia, by Richard Arnell ($2.50) (Associated Music Publishers). The three excerpts from Berg's wonderful "Wozzeck" need little introduction; they have been played quite a bit in recent years, and also recorded twice. The first excerpt includes the military music and Marie's sequence beginning with Komm mein Bub! Excerpt No. 2 begins the third act, and is a theme and variations followed by a fugue. The third excerpt includes parts of the fourth and fifth scenes from the third act. Ernest Toch's Pinocchio, "A Merry Overture," was first performed in 1936 and has achieved some success in the repertoire. It is a fast-moving, sprightly work scored for standard symphony orchestra. Arnell's Sinfonia, subtitled "Quasi Variazioni," lasts 17 minutes and is scored for Piccolo, 2 flutes, oboes, clarinets and bassoons, 4 horns, 3 trumpets and trombones, tuba, timpani, bass drum and strings. The movements are Andante, Presto, Andante, and Vivace. The writing is sturdy and conservative, in the best British academic tradition; but despite that conservatism, the music is decidedly of our own day.

Sinfonia India, by Carlos Chavez ($3); Prayer in Time of War and Symphony No. IV, by William Schuman ($2 and $2.50); Second Symphony, by Samuel Barber ($3) (G. Schirmer, Inc.). The Sinfonia India, first performed in 1936, is one of Chavez' most successful works. In one long movement, it is a strong, ultra-rhythmic, barbaric work of extraordinary power. Originally Chavez wrote the percussion section for native Indian instruments, such as Yaqui drum, Tenabari, Teponaxtles, etc. More orthodox equivalents are used in the present score, which calls for 2 piccolos (one of which can double as third flute), 2 flutes, 3 oboes, E flat clarinet, 2 clarinets in B flat, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 trombones, strings, and percussion (4 players). Schuman's Prayer in Time of War dates from 1943, lasts about 15 minutes, and is scored for 3 flutes (third interchangable with piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings. This work, in Schuman's typically logical modernism, is marked by some especially rich writing for the horns and winds. His Fourth Symphony, first performed in 1942, is scored for standard full symphony, and lasts about 25 minutes. Each of the three movements is written in a dissonantly lean style, with the various constructional elements almost mathematically balanced. The Barber symphony is scored for piccolo, 2 flutes and oboes, English horn, clarinet in E flat, 2 clarinets in A, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets and trombones, tuba (tenor tuba ad lib), timpani, percussion (2 players), piano and strings. Duration is about 25½ minutes. This work was first performed in 1944. It is in three movements—Allegro ma non troppo; Andante un poco mosso; and Presto, senza battuta. Despite some sharp harmonic clashes, this is essentially a big post-romantic symphony with its philosophy rooted in conservatism, and is one of the best works of its kind that the present generation has produced.

Dixit Dominus, by M. R. de Lalande (Heugel and Co.; Mercury Music, Inc.). This is a setting of Psalm 109, for soloists, chorus and orchestra. The present edition is a vocal score. Michel Richard de Lalande was a French composer who lived from 1657-1726. His long Dixit Dominus, for which the figured bass has been here realized by Marcel Gennaro, lasts about 45 minutes and is divided into 10 sections. It is a very impressive work, much more homophonic in feeling than the music Bach was writing in Germany during those years, and filled with stately choral writing. One hopes that choir directors will study this work with a view toward public performance.

Folk Songs of the Four Seasons, by R. Vaughan Williams ($2) (Oxford University Press). A recent work of the dean of British composers, this cantata for women's voices was composed in 1950 for the National Federation of Women's Institutes. The present edition is a vocal score. Vaughan Williams has here used many old English tunes, including God Bless the Master, In Bethlehem City, May Day Song, The Lark in the Morning, The Cuckoo, Sheep Shearing, John Barleycorn, and The Unquiet Grave. The musical treatment is simple and folklike, and of great charm. It may be performed with orchestral or piano accompaniment.

Farm Journal, by Douglas Moore (full score, $3) (Carl Fischer, Inc.). Farm Journal is scored for small orchestra—flute, piccolo, 2 oboes, clarinets, bassoons and horns, trumpet in B flat, timpani, percussion and strings. There are four movements—Up Early, Sunday Clothes, Lamplight and Harvest Song. Although a folktune feeling is prominent in the music, there is no direct quotation. Moore's writing is highly melodic, simple, frequently humorous and always spirited. Farm Journal is an attractive work that can be played by small and amateur orchestras, and should not be neglected by the big ones.

Symphony No. 1, by Jerzy Fitelberg (Study score, $2) (Edward B. Marks Music Corp.). About 24 minutes in duration, this symphony is scored for piccolo (doubling as third flute), 2 flutes and oboes, English horn (doubling as third oboe), 2 clarinets, bass clarinet (doubling as third clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets and trombones, tuba, timpani, percussion and strings. The first movement is an Allegro energico, opening with a trumpet call penetrating through the other brass and winds. For the most part, the writing—as in the other two movements—is rich and full, in the post-romantic tradition.

Lilliburlero, by Hans Gal ($6.25) (Novello, London). Originally, Lilliburlero was a seventeenth-century British popular tune. Gal has taken snatches and fragments of it—both its melody and its unmistakable six-eight rhythmic structure—and built them into a bustling series of improvisations. The score consists of an introduction and seven such improvisations. Gal is a skillful workman and a good orchestrator. This score is a lot of fun.

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Book: Arnold Volpe; Bridge between Two Musical Worlds, by Marie Volpe (University of Miami Press, Coral Gables, Fla., $3.50) presents warm-hearted reminiscences written by his widow, and telling of the work of that violinist, conductor and educator. Mr. Volpe was trained at the St. Petersburg Conservatory, with Auer, Anton Rubinstein and Tchaikovsky among his mentors. In New York he founded and led the Young Men's Symphony Orchestra in 1902; the Volpe Symphony Orchestra concerts for young professionals in 1904; the Central Park Orchestra in 1910, and the Stadium Concerts in 1918 (established as a wartime recreation project and conducted by him for the first two seasons, growing into a permanent feature of Manhattan's summers). In his later years he founded and conducted the University of Miami Symphony Orchestra (from 1926 to his death on Feb. 2, 1940). There a project is on foot to establish an auditorium in his memory. Mr. Volpe's life was graced with many warm friendships with eminent musicians—details of which are told by Mrs. Volpe in a way to endear him to readers. Interesting photos of the conductor and other notables are a significant part of this interesting record. There is also an appreciative Foreword by Olin Downes.

DOWN PUBLISHER'S ROW

Competition: The Third Annual Composition contest has been announced by Young People's Concerts Committees of the New York Philharmonic-Symphony Society. The contest is open to composers under 17 and the work must be of from three to five minutes' duration written for piano, piano and voice or piano and any single instrument. If the entry is a song, the text must be original or in the public domain. Coupled with the guaranteed certificate are the possibilities of a performance at the concluding concert of the Young People's series at Carnegie Hall on April 14 and publication by Carl Fischer. Should the composition merit the above, the winner will receive a recording of the music as broadcast by Station WQXR. . . .

Premieres: The Chorus pro Musica of Boston has been invited to sing the American premiere of Henri Barraud's Le Mystère des Saints Innocents under the direction of Koussevitzky in his guest appearance with the Boston Symphony on Dec. 1 and 2. . . . Two new works—Normand Lockwood's Diversion for Clarinet and Leo Kraft's String Quartet—were played for the first time at the Queens College semi-annual faculty concert on Nov. 10. . . . Douglas Moore's opera for children, Puss in Boots, had its world premiere at the Young People's Concert under the direction of Igor Buketoff on Nov. 18. . . . Chasins' Period Suite will receive its European premiere in April when it is to be played by the Hallé Orchestra of Manchester, England, under the direction of Barbirolli. . . . First performance scheduled for the Kinor Sinfonietta's Times Hall concert on Dec. 16 are Michael Assael's Production and Allegro, William Reppich's Theme and Variations, Joseph Bernstein's The Hora and conductor Siegfried Landau's Dybbuk Suite. . . .

Medley: A vocal score of Lukas Foss' The Jumping Frog of Calaveras County will soon be available. . . . A biographical and critical essay on Bernhard Ziehn has just been published in German by Verlag Julius Steeger and Co., in Bayreuth. . . . Dr. John Thompson's piano teaching materials are being published in Spanish and distributed throughout the Philippines, Mexico, Cuba, Puerto Rico, Central and South America. . . . The Pittsburgh Symphony's premiere of Lopatnikoff's Two-Piano Concerto has been postponed until next season because of the illness of Vitya Vronsky who was to have played it with Babin. . . . New officers of the Music Publishers' Association of the United States elected on Nov. 16 were Arthur A. Hauser of G. Ricordi succeeding Nelson M. Jansky of C. C. Birchard as president. Mr. Jansky is now vice president. Donald H. Gray of H. W. Gray succeeds himself as secretary and Willard Sniffin of Harold Flammer, Inc., is again treasurer. Miss Amy W. Klingmann has been reappointed administrative secretary.

New Issues: In the popular field Henry Levine's studio and home piano adaptations of My Heart Stood Still, Louisiana Hayride and Faithfully Yours are now available; also Valencia and The Desert Song in a two-piano treatment, and Rose-Marie and Wanting You in duet form. All are released by Harms, Inc. From Remick Music Corp., comes the same arranger's September in the Rain for piano solo.

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BERNICE FROST SAYS...

Christmas Carols and Hymns

During recent lecture tours, the writer has had occasion to take a survey on the topics of hymn playing for piano students.

It was musically satisfying to find that, everywhere, piano pupils were asking if they might learn to play some hymns, and that at Christmas time carols were desired.

Those whose first piano study was based on folk tunes were found to play the hymns more easily and with finer musical feeling.

The desire to play hymns is very encouraging to piano teachers. This type of composition not only is spiritually uplifting but offers many interesting forms towards better piano playing. It furthers good legato, chord playing, tonal balance, pedaling and harmonic analysis.

Each pupil who so desires may be given a Christmas carol to memorize and play for group singing at a special Christmas musicale. It offers experience in accompanying, with its many advantages. (This idea could be carried out at different times during the year with general hymn playing.)

Available Collections

There are available many fine collections of carols and hymns. For the Catholic child there are several collections, the Hymns for Piano, edited by Elizabeth Gest, being one of the very best. A new collection of Hebrew Hymns, edited by Eric Steiner, is interesting and well presented. For the Protestant child there are many good books to be chosen as best fits the pupil.

Hymn playing in the easier forms will lead to the playing of the Bach Chorales, which should be the foundation of every pianist's musical education.

Rhythmically Uneven

A musical pupil of intermediate grade continues to have uneven rhythm in her playing. There is not a change of tempo, but every once in awhile there will be an uneven measure Although we have done concentrated work on rhythmic feeling, she still does not hear the uneven playing. Have you suggestions?

K. V., Cal.

The rhythmic consciousness of this pupil is basically weak. There is evidently no feeling for the phrase line, and the serious part is the inability of this pupil to hear the uneven playing.

Play short melodies and phrases with occasional uneven measures until the pupil can hear the lack of steady rhythm. Until she can hear this, she will not be able to detect her own uneven playing. Have her hum as you play, and later as she herself plays.

Right Piece for Each Pupil

How can one always select the right pieces for the right pupil? This is so difficult, since each one has his own likes and dislikes.

L. G., N. H.

Getting the right materials for each pupil is a very large part of being a good teacher. New pieces should not be picked out just before the lesson, but should be selected early in the fall before the teaching season begins. Choose several pieces for each pupil you have had. For those who may be new, also have on hand several of wider variety than for the former.

There is an unlimited number of good teaching solos and alas, there are many more not good! But take time and care to select, first of all, only musical solos; and be sure they have a pianistic purpose.

First Legato

How best may one teach beginners a good legato? . . . There is often so much pumping effect of the arm and wrists, or else a completely detached tone. . . .

G. P., W. Va.

Begin with pupils singing as they play, to give them the experience of hearing a legato flow of tone. Keep the tone soft, and stress constantly what is Heard, *and not how the tone is produced.*

Avoid too high finger lift; keep arm and wrist relaxed, having the pupil imitate your position after you play a soft legato melody.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

When America Was Young, arr. by Lois Von Haupt, 75c. Early American composers are represented by 6 short pieces of some musical charm, easy enough for grade 3. The structure is simple, avoiding contrapuntal intracacies and using light melodies. Elkan-Vogel Co., Inc., Philadelphia.

Aria, by J. S. Bach, arr. by Harold Bauer, 30c. This piece is the slow movement of a sonata written by Bach in two settings: violin solo, in A minor, and for clavier, in D minor. Mr. Bauer's setting exploits the warm tone possible on our modern piano, still preserving Bach's own beautifully pure melody. Mother Goose in Note-Land, by Josephine Perry, 75c. A book for the beginner, directed to the youngster who might remember his lessons with aid of pictures, rhymes, etc. The exercises are tuneful and make steady progress. Danse Canadienne, by Victor Bouchard, 40c. A dance with vitality and a strong 2/4 beat, and a happy melody. Difficult, for grade 5. April Enchantment, by Vernon Lane, 35c, and Down a Pebbly Lane, by Stanford King, 30c. These 2 pieces are of one mould, employing the device of arpeggios with crossed hands, ¾ time, C major, with flowing lilt indicated. Grade 2-3. The General With the Paper Hat, and Robin Hood, by Frederick C. Petrich, 30c. Two pieces in martial spirit, for grade 2 but giving the effect of more advanced pieces. Also received, all for early grades: Jack in the Box, by Olive Dungan; The Lonely Pussy and A Tree Toad, by Mildred Hofstad; Jump Johnny Jump, by Beryl Joyner; Choose Your Partners, by Ralph Milligan; Sleepy Time, Gay Dance, and The Happy Clown, by Anne Robinson; The Song Sparrow, by Louise E. Stairs; The Big Bass Violin, by Frances Stowe. Piano Duet: Red-Nosed Clown, by Olive Dungan, 30c. Both players carry their share of tune in this lively twosome for grade 2. Theodore Presser Co., Bryn Mawr, Pa

Suite for Piano, by Maxwell Eckstein, 75c. 5 pieces which might be played as separate numbers effectively, or as an entire group of contrasting moods. Lying well in the grasp of grade 4-5, they will suit the temperament of youthful players. Rondino, by Opal Louise Hayes, 30c. In the manner of an easy sonatina movement, this has 3 alternating brief themes. Grade 2. Little League, by Solita Palmer, 35c. Of sociological more than musical interest, as this march is the official musical banner of the lads who play baseball in the youths' "Little League." Carl Fischer, Inc., N. Y.

For Choral Groups

Henny Penny, a children's opera, music by Jerzy Fitelberg, book by Neil Brant, vocal score $2.50. For 7 singers and narrator, accompanied by orchestra, or either one or two pianos with percussion ad lib. Involving barnyard animals as characters, an amusing story, and being but one act in length, this is wonderful fare for a young audience. The melodies are well suited for youthful ears and easy enough for very gifted young people to sing. The accompaniment requires adult players. Git on Board, compiled by Beatrice Landeck, $1. A little book which teems with invigorating folk-songs for group singing. About 70 in all, of diversified subjects, and finally a group of rounds. E. B. Marks Music Corp., N. Y.

Anthems for the Junior Choir, Bk. 2, W. Lawrence Curry, Editor, 90c. Selected with the needs and ability of youthful choirs in mind, these anthems gleaned from many sources will inspire young musicians both musically and religiously. The Westminster Press, Philadelphia.

(Continued on next page)

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Up and Down the Guild Keyboard

By Grace White

On Saturday afternoon, Dec. 30, the Guild completes its twenty-first year with a program and tea at the Shoreham Hotel in Washington, D. C., as part of the M.T.N.A. Convention. Richard Werder, who won a cash prize in the Artist group and has recently received his Mus.D. degree from Columbia University, will give a half hour program, beginning at two o'clock. Hans Barth has been invited by Dr. Allison to offer his illustrated talk on "Ideas on the Music of Tomorrow." LaSalle Spier, Guild Chairman of Washington, will present two artist pupils, Janet Babigan and Hilda Ann Offerman. The Founder and President of the Guild, Dr. Allison, will offer a few remarks on recent progress of the organization. At the conclusion of the program, Mrs. Iva L. Guy, Mrs. Lois Abernathy, Sade Styron and Elizabeth Gest will preside at the tea table, assisted by chairman of the large East Coast cities from Maine to Florida.

Travel and Teaching News

Allen Rogers returned from his Southern tour in time for Thanksgiving, and on Dec. 5 gives a recital for Morning Musicales of Nyack, N. Y., sponsored by Gertrude Noll.

Ralph Leopold joins the Brooklyn Chamber Music Society, Dec. 17, in a concert at the Academy, playing the César Franck Quintet.

Grace Ward Lankford has been elected president of the newly formed Piano Teachers' Forum of Fort Worth, Tex. George Anson leads discussion.

Sade C. Styron writes the cheering news that Sidwell Friends School has a new $100,000 building, where she recently presented ten boys in a unique recital of compositions by American composers.

Bernice Frost has completed a teachers' series at the Hotel Roosevelt and is on another Southern tour.

Ed McGinley is giving a series of lectures he calls "Pianoranging Workshop" at the Hotel Astor in New York.

Eula Ashworth Lindsfors cleverly addresses her "Music Record," now in its eleventh printing, to Student, Teacher AND PARENT.

Elizabeth Newman, May Etts and Ralph Leopold are giving teachers' courses in their New York studios.

Annyce Worsham, of Albemarle, was re-elected president of the North Carolina State Piano Association, during its meeting at the State University in Greensboro. Joseph Brinkman, of the University of Michigan, conducted piano clinics at that time.

Dr. Garry White, Director of the Los Angeles Conservatory, announces that the $500 Guild Scholarship for study with Sergei Tarnowsky has been awarded to Donald Lehman, a pupil of Beulah Cheever, from Portland, Ore.

The University of Tampa is giving college credits to students who study with Merle Holloway, Guild chairman in Tampa. Miss Holloway recently presented Miriam Roch in recital at the Federated Clubs auditorium.

Radio Events

Barbara Neiderman is the second pupil of Rosetta Goodkind to win $100 on the Columbia television program, Prize Performance.

DR. IRL ALLISON and Mrs. Allison are planning to attend the M.T.N.A. Convention in Washington and will meet all the Guild members on the afternoon of Dec. 30 at the Shoreham Hotel.

Ernesto Berúmen is presenting pupils on the New York Municipal Station, WNYC; the most recent being Edward Mullady.

Dorothy Noble Lord of Saint Louis reports that her pupil, Hazel Bunge, is playing on KFUO.

The first Artist Diploma from the American College of Musicians to a two-piano team awarded to Wagner and Korn, from the studio of John Carre of Wisconsin.

DR. ALLISON'S CHRISTMAS MESSAGE

To Guild Members Everywhere: As we celebrate the coming holidays marking the birthday of the Christ, may we grasp anew His noble formula of Peace on Earth, Good-will toward Men. Let us heed His injunction of doing unto others as we would have others do unto us, thereby contributing our share toward making world peace a reality.

Ruth K. Snyder, Guild chairman in Reading, writes that Margaret Louise Nagle, on Guild National honor role for eight years with Julia Nagel Shanaman, has won two scholarships this year, one for the entire season at a summer camp and one for winter study in Reading. Barbara Kazmierzak, a pupil of Elizabeth Zug, has won a scholarship to the Ithaca Conservatory.

NEW MUSIC

(Continued from preceding page)

Texts

THE MAJOR SCALE SIMPLY EXPLAINED, by E. J. Creedy, $1.25. The title notwithstanding, this is a scholarly yet down-to-earth explanation of our present-day system of equal temperament and the modes used in music since Bach's time. A thorough but still readable course in the science of musical acoustics. 69 pp. Oxford University Press, London and New York.

For Voice

HUMPTY DUMPTY, by Herbert Murrill, 60c. This is another Handelian fragment in the vein currently popular: a nursery rhyme set to music cleverly imitative of the master's style. The singer has opportunity to fully display the powers of his voice and dramatic ability. High, low voice. Paterson's Publications, Ltd., London.

O LORD YOU MADE A MOSES, by Robert MacGimsey, and AZALEA TIME, by Ruth E. Day, 50c each. The first is in the character of a spiritual, pleading fervently for a Deliverer, with intense short phrases. The other is a romantic waltz in popular style, having a verse and two choruses. Both medium voice. Carl Fischer, Inc., N. Y.

NOCTURNE, by Lowndes Maury, 50c. Words by Shelley contribute to the successful effect of this impressionistic tone poem. The melody has real gentleness, and there is a pianistic accompaniment. High, low voice. YOU, by Zulema Bidwell, 50c. A dashing, bubbling bit of musical gladness, which flows with virtuosity to a bright finish. Medium voice. SING SONG, KITTY, arr. by Tom Scott, 50c. Described as a traditional ballad, this has the tune of a folk piece. The words are apparently idle strumming, as they seem to be detached syllables without connection or evident meaning. Medium voice. TO A BLUE EYED BABY, by Elinor Warren, and UNTIL YOU CAME, by Charles Huerter, 50c each. The first is a tender sentiment, concerning of course the baby in its cradle, with a nice melody; high and low voice. The last dwells perhaps too long on the words stated in the title, but follows a rich melody which allows the low tones much color. Medium voice. Theodore Presser Co., Bryn Mawr, Pa.

IN AN ENGLISH VILLAGE and THE HAPPY BUGLER, by Ada Paymer, 30c each. Both pieces in fine humor and spirit, the first being an imaginative dance in country style. Grade 2. MY PENGUIN, by Anne Robinson, and GAY DAFFODILS, by Milo Stevens, 30c each. The first for grade 1, with words set to the music; the other has waving arpeggios which climb up and down the keyboard, assisted by crossed hands, for grade 2. FRIENDSHIP WALTZ, by Paul Stoye, 35c. This grateful recreation, a very appealing waltz, for grade 5, is also a duet for 2 pianos. Oliver Ditson Co., Bryn Mawr, Pa.

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SCHOOLS and STUDIOS

Westminster Choir College Announces Enlargement

PRINCETON, N. J.—A comprehensive program for the enlargement of the work and facilities of Westminster Choir College was adopted at a meeting of the board of trustees on Oct. 17, which ultimately may require $12,000,000. The plan calls for the development of the Lambert estate of 98 acres on Rosedale Road, purchased by the College last May. Since then the building committee, headed by Arthur Judson, a trustee of the College, has been developing plans in cooperation with architects. The over-all program is expected to be achieved in two years, and it is anticipated that the first stage of the project will be begun as soon as the present properties are sold, if material and labor are available. The school will be moved to the new campus when the minimum requirements for removal are ready. When the final design is completed, the new institution will have a number of buildings, among which are an Administration Building, for which the Lambert residence will be adapted; two Chapels, one seating about 1,200; an Education Building with modern facilities to train Ministers of Music; two auditoriums, one for 2,500, the other 1,000; a Chapel; open-air Amphitheatre; at least eight dormitories, dining halls and kitchens; a Student Union, Library, Sonic Research Laboratory, Gymnasium, power plant and work shops, extensive parking spaces, and residences for the President and the Dean of the Chapel. Dr. John Finley Williamson, conductor of the famed Westminster hoir, is head of the institution, which first was established for four years in Dayton, O., and later moved to Princeton. It is now in its 25th year. Its graduates (now numbering about 750) have gone out to many lands, and in the U. S. alone it has been estimated that each week more than 500,000 men, women and children are singing under the leadership of Westminster-trained Ministers of Music.

In addition to Dr. Williamson, President, and his wife, Mrs. Rhea B. Williamson, Dean, the Westminster Choir College is under the direction of a Board of Trustees, headed by Nelson S. Talbott, Dayton, O., chairman; and including 26 other members.

Spielman Opens N. Y. Studio

Semeon Spielman, concert cellist and member of the faculty of the Westchester Conservatory of Music, has opened a studio in New York. Mr. Spielman is a laureate of the Conservatory of Petrograd, winner of the Rubinstein prize at the Mikailowsky Palace. Upon his graduation he became professor of the Academy of Music at Kharkov, and later first cellist at the Moscow Bolshoi Theater, where he appeared as soloist at the Sunday Symphony Concerts. He was also professor at the Skriabin Institute in Moscow for several years.

Following an extensive concert tour in the Orient, Mr. Spielman came to the United States, where he accepted the post of first cellist of the Columbia Broadcasting System's symphony orchestra. He was associated with this group for 21 years. Among his frequent appearances as soloist under the baton of Howard Barlow was one playing Tchaikovsky's Rococo Variations.

KEYBOARDISTS . . . Adele Marcus, pianist, and her pupil, Marc Royl, who will be soloist with the Scranton, Pa., Symphony under Frieder Weissman on Dec. 4.

Manhattan School Reports Gains

Gifts and grants totaling $51,240 were received by the Manhattan School of Music for its scholarship fund during the 1949-50 fiscal year, it was announced by Mrs. Hayden N. Smith, president of the board of trustees, at the annual meeting held at the school.

Foundations and educational trust funds contributed $7,700; individual contributors and the alumni association gave $43,540. Among the new individual contributions were the Helen Gordon Campbell Michalis endowed scholarship given by Mrs. John Hubbard in memory of her daughter, and an additional grant from George L. Bagby for the endowed Bagby scholarship.

The annual report of the director, Dr. Janet D. Schenck, disclosed the school's growth during its thirty-three-year history. In 1920, three years after it was founded, the school enrollment was 100 students, with a faculty of 23. By 1940 the student body had increased to 550.

During 1949-50, there were 651 students registered—482 in the college department and 169 in the lower school. Students in the college group came from 38 states and Puerto Rico and from 19 foreign countries.

Forty-five of the 77 students graduated in 1950 have positions in music—25 teaching in colleges, conservatories or privately; 11 as instrumental soloists or accompanists; eight with the country's major symphony orchestras; one as a music publisher. Thirty who received diplomas or Bachelor of Music degrees are continuing their music studies, at the Manhattan School of Music, or in other colleges or universities. Only two students have taken positions outside the field of music.

The school's last season gave a total of 255 free concerts. Monthly concerts in Hubbard Auditorium included orchestras, choruses, ensembles and soloists, as well as special events featuring modern works, festival programs, opera scenes, and an entire opera. Concerts arranged through the school's "District Music Service" consisted of 44 free recitals in hospitals, public libraries, elementary schools and museums, including those in the Museum of the City of New York.

Boston Univ. Music Calendar

BOSTON.—Sixteen music events were scheduled by the students and faculty of Boston University during November. These included a Festival of New England Composers, presenting Wilma Thompson, soprano, with Edith Stearns, accompanist; a performance by students in the department of applied music of In Grato Jubilo, composed by six Boston composers in honor of Serge Koussevitzky; presentation of Lukas Foss's The Jumping Frog of Calveras County by the Opera Workshop, Sarah Caldwell, director; and Gilbert and Sullivan's Ruddigore by the Boston University Light Opera Association. A series entitled Great Music brought Dr. Willis Wager, Dr. Karl Geiringer, Dr. Paul Lange and the Stradivarius Quartet. There were several recitals, and the Concert Course program of Nov. 28 was given by Albert Spalding, Jules Wolffers, Paul Giuliana.

Julius Gold Offers Coast Courses

HOLLYWOOD, CALIF.—Julius Gold, noted musical authority, is presenting seminars in the principles and practices of musical art, courses designed to meet the needs of students in all stages of advancement. An introductory course deals with The Rudiments of Musical Knowledge, and there are Advanced Studies in Musicianship for Progressive Musicians. Dr. Gold emphasizes that he trains students to become specialists, but the higher purpose is to make them creatively aware of the deeper implications of their particular musical interests. The courses offered by Dr. Gold also include intensive extra-curricular seminars in methods and techniques of harmonic and formal analysis; and individual and group instruction, as well as day and evening classes in several Southern California communities, including Hollywood and Beverly Hills. Dr. Gold, a disciple of Bernhard Ziehn, was formerly professor of musical science, Drake University; lecturer in music, Stanford University; professor of counterpoint and composition, Dominican College of San Rafael; and lecturer in music, Beverly Hills Adult Education Division.

Pompeo Returns from Italian Tour

Giovanni Pompeo is back in America after a European tour which concluded with a concert as guest conductor of the Symphony Orchestra of R.A.I. Radio Italiana. Besides works of Mozart, Weber, Catalani, Verdi and Schubert, Mr. Pompeo led the orchestra in his composition, Topic Event, a sequence of five movements—Marcia, "Brethren all"; Gavotta moderna; Mazurka, "The Vagabond Maestro"; One Happy Masonic Family; and Intermezzo sinfonico. Among previous appearances abroad Mr. Pompeo conducted the orchestra of the Teatro San Carlo of Naples in a visiting concert in the Teatro Augusteo, Salerno. In this country he has directed his own symphonic group in Boston's Symphony Hall.

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Ferrazzano Offers 2 Scholarships

Luis Ferrazzano, baritone and voice teacher, has opened a studio in the Hotel Ansonia and is offering two scholarships. Mr. Ferrazzano had his musical education in Milan under Antonio Cannone. He made his debut at 21 in the title role of Rigoletto at the Teatro del Verme in Milan, and afterward sang throughout Europe and in Central and South America. An illness compelled his retirement for several years, and during that time he studied the art of voice teaching, specializing in placement, breath control, and how to sing high notes with ease. Establishing a studio in Milan, he taught there for a long period, following the methods of Henry Panofka in the chromatic scale system, Manuel Garcia for the stroke of the glottis, and Salvatore and Mathilde Marchesi for phrasing. A few years ago he returned to his adopted country, the United States, and taught in Hollywood. Among his pupils are Dorothea Lang, mezzo-contralto, who recently appeared in Times Hall; Doyle O'Dell of motion pictures, radio and television; Dr. Ortiz Tirado, Mexican tenor and Victor recording artist; Violet M. Lamb, soprano, soloist at the Teaneck, N. J., Presbyterian Church; and the Haven of Rest Quartet of Los Angeles.

Stobbi-Stohner Singers Heard

Three pupils of Alfred Stobbi-Stohner are appearing in Blossom Time, which opened last month in Rochester, N. Y., for a long tour; they are Deane Carroll, the prima donna, William Letters, baritone, and Berle Christine, soprano. Also on tour is Douglas Rideout with Katherine Hepburn in As You Like It. Nick Devine, baritone, has been engaged for the season by the Copacabana. Leo Nagl, bass, is with the Mask and Lyre Gilbert and Sullivan company. Among the singers in Musical Circus and Show Boat in Lambertville and Cape Cod was William Smith. Returning from summer stock in Gatlinsburg, Tenn., Tommy Legget appeared on television with Faye Emerson.

On Nov. 17 Mr. Stobbi-Stohner was accompanist at Hunter College for Hubert Valentine, Irish tenor, and Francis Flanagan, violinist. He will appear with these artists in Carnegie Hall on March 4.

SCHOOL NOTES

Simonetta Pillori, soprano, gave a recital on Nov. 20 for the Hadassah Women's Club in Riverdale, N. Y. Miss Pillori, who studies at the Juilliard School of Music under the Katherine Turney Long Scholarship granted by the Metropolitan Opera, is the sister of Costanza Pillori, also a soprano. The latter gives a concert on Dec. 4 at the Hotel Waldorf-Astoria for the benefit of the Knickerbocker Hospital, and has had two recent appearances as guest artist on WHOM.

New York College of Music will present the opera class in An Evening of Opera on Dec. 12, staged by Albert Felmar and conducted by Siegfried Landau.

The University of Alabama has established a string quartet-in-residence, composed of Ottokar Cadek, professor of music and first violin; Emily Searcy, second violin, and Henry Barrett, viola, both new members of the faculty; and Margaret Christy, cello, assistant professor of music.

The New York Violin, Viola and Violoncello Teachers Guild held a reception and concert on Oct. 14. Louis Persinger, president, was soloist of the evening. Blanche Schwarz-Levy, executive secretary-treasurer, made presentation of a memento to Albert Polnarioff, founder, on behalf of the members. Honor guests, besides Mr. Persinger and Mr. Polnarioff, were Mrs. A. Stuart Carpenter, new president of the New York State Federation of Music Clubs, and Mrs. Warren Knox, retiring president.

Scholarships in the Columbia University Opera Workshop have been awarded to Frances Paige, soprano; James Cosenza, tenor; and Alice Richmond. The scholarships permit the recipients to study for one year in the Opera Workshop, and are supported by the Alice M. Ditson Fund. The workshop is directed by Prof. Willard Rhodes and Felix Brentano.

Marvin Charles Schaust, a senior in the music education department at Minneapolis College of Music, was chosen as the Minnesota college student to attend the 55th Congress of American Industry in New York the week of Dec. 4.

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—Variety, Nov. 2, 1950.

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